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No. 1

# OCCIDENTAL CIVILIZATION

by

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## PREFACE

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Consciousness that civilization to be kept alive needs both the scientific knowledge of the process which creates and maintains it as well as the co-operative endeavour of man is one of the few relieving features of the 20th century. Study of the process may be said to begin with W M F Petrie's book *The Revolutions of Civilization*, published in 1911. Appreciation of the need of co-operative endeavour, partially voiced by F S Marvin, received its first classic formulation in the works of H G Wells and J H Robinson after the First World War. Since then off and on both the needs have been articulated. During and after the Second World War they have received special impetus. Co-operative endeavour requiring organizational technique as it does, has become an organic feature of world politics and a field of action for international statesmen. Study of the civilizational process from various angles is earnestly pursued by academicians. It augurs well for civilization that serious interest of American savants has been kindled. The major recent symptom is the publication of Professor A L Kroeber's great book *Configurations of Culture Growth* in which all the civilizations past and present, are studied with a view to seeing how far the highest achievements in various activities coincide and thus form a configuration. Actually, it treads over a much wider ground, discussing the reasons for such configuration or its lack. More recently there have appeared some papers in journals. The one in the *American Journal of Sociology* (May 1947) deals with National Difference in Creativity and may be looked upon as a part of academic routine. The other paper is much more significant. First it is published in the journal *Human Biology* (December 1946) indicating that not only anthropologists and sociologists but also biologists have begun to be concerned about civilization. Concerned with the future of American Nation J D Keller draws upon Roman history for comparing its growth curve with that of the U S A.

The theme of the present book is much more restricted than that of Kroeber's and is cognate with that of Lehman's paper in the *American Journal of Sociology*. The latter appeared some months after the manuscript of this book was ready for the press. Kroeber's great contribution was received too late for me to profit much by it. It enabled me to fill in a few dates of early workers and fixed the title of this book.

I am obliged to Mr L N Chapekar my friend and pupil and to Dr A J Agarkar, for help in the preparation of the manuscript in reading the proofs and in making the index.

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12th December, 1947

## INTRODUCTION

IN April 1945 in discharging my annual duty as the president of the Anthropological Society of Bombay I placed before the public some of my views I was then incorporating in a book *Culture and Society* which saw the light of the day only towards the end of 1947. Studying the civilizational history of man I had arrived at the conclusion that periods of high civilization have not been conspicuous for their contemporaneity in the different parts of the civilized world and that certain studies suggesting the contrary conclusion were highly deficient. It was clear to me that sufficient attention was not paid to important cultural activities in these studies. When a comprehensive study of these activities is made the picture that emerges is one of a pattern in which the culminations of the different peoples seem to fit in as collective contributions. If one people reach the high water mark of their civilizational activities at a particular time the other civilized people happen to be in a stage of achievement which compared to it can only be described as second in quality. One and the same people may and do sometimes show two culminations in their civilizational history. These are generally separated by a period of lower activity. And such a phenomenon does not disturb the general pattern of one people's culmination at a time.

Examination of important cultural activities in which only one of them was not made the supreme test revealed another fact. Neither the well known paragon of civilizational achievement Periclean Athens nor the later Indo Aryan age of the Guptas was a period of complete civilization or culture. Both of them show not unimportant lacunæ in a greater or less measure.

In the above-mentioned book I have studied British civilization during the period A D 1800 to about A D 1925. It is shown that the period from about 1830 to about 1870 separates itself from the thirty years of the 19th century both previous and subsequent to the period in point of the civilizational and cultural atmosphere. The first thirty years belong to the literary movement known as the Romantic Movement and are not further examined. The last thirty years of the 19th century on the other hand it is contended there belong in spirit and activity to the first quarter of the 20th century. During the period 1830 to 1870 while civilization was growing conditions were arising which led some

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of the important literary figures to protest against the soulless civilization and to proclaim the need for culture in place of mere civilization. The next period A D 1870 to about 1925 is found to embody many sided effort to materialize the quest for culture though neither the protesting voices nor the comparative inefficiency of the measures can be ignored.

I present in this book the conclusions of my study of Occidental Civilization from about A D 1300 to about A D 1925 undertaken from the point of view stated above.\*

A first study of Occidental Civilization convinced me that the clustering of some births and deaths around certain years as well as the crucial points in the history of art conveyed in a remarkable manner the lesson that the proper periods into which the total history of Occidental Civilization should be divided were there already fixed and offered to the student. With Dante giving to the world his great book *Divina Commedia* a few years after A D 1300 and thus producing the first great literary work of post mediæval Europe the year 1300 naturally becomes the starting point of the enquiry in its temporal aspect. If Dante by his work fixed the Italian medium of expression and thus inaugurated the era of modern European languages as vehicles of culture Giotto though he did not achieve the same eminence in his line laid the foundations of Renaissance Italian painting about the same time. The resurgence of Italian culture and consequently of Occidental Civilization thus began about A D 1300. The last great poet of the Italian Renaissance Tasso died in 1595. Palestrina who may be said to have laid the foundations of modern European music died in 1594. Michelangelo the painter architect sculptor and poet who as an Italian and a European is as great as Dante had already died in 1564. With him though not eminence uniqueness of Italian art passed away. As if to mark the change of an era very effectively the year 1564 happened to register the birth of Shakespeare in Britain. Galileo was also born in Italy in the same year. As against this accession of strength to Italian science Vesalius the promulgator of the science of anatomy and one of the most successful teachers and propagators of the science died in Italy in 1564. The whole life of Vesalius is to my mind a commentary on the relative congeniality to science of the Italian climate. A Belgian by nationality very early in life in the year 1535 when he was only 21 he precipitated first to Venice and then to Padua. There he taught and revolutionized anatomy. Eustachius the Italian who is considered to have been as good an anatomist was only six years junior to Vesalius. But he never achieved any prestige as he did not publish his work while Vesalius published his work and became the decisive factor in anatomy<sup>1</sup>. We may say that he was attracted to Italy by the destiny of Italian science of the 16th century. Galileo born in 1564 did most of his experimental work before 1600 while Shakespeare born in Britain in the same year wrote his great

\* A brief summary of these conclusions was presented to the public as the presidential address at the annual meeting of the Anthropological Society of Bombay on 16th April 1947.

<sup>1</sup> Pledge pp 25-26 fn

tragedies and tragi-comedies after 1600 Kepler, born in Germany in 1571, began to publish his remarkable work after 1600, the most memorable of his writings being printed in 1609<sup>2</sup> The Italian Machiavelli started the realistic approach to politics and government by the publication of his *Prince* in 1513 yet could not secure any intellectual successor in his country when he died in 1527 On the other hand, the British Thomas Hobbes born in 1588—the year in which the Italian Telesio, described as “a forerunner of all subsequent empiricism” died—not only carried the realistic approach into social relations in general but also introduced the materialistic attitude into psychology, ethics and philosophy In the words of Professor Hoffding “in the sphere of mental science he effected a breach with Scholasticism similar to that instituted by Copernicus in astronomy, Galileo in physics and Harvey in physiology”<sup>3</sup> As if to complete the transference of the materialistic and critical approach to life and work from southern climes to northern ones, Descartes, the French father of modern philosophy, took his birth in 1596 Fermat, the great French mathematician, was born in 1601

Giordano Bruno, born in Italy in 1548, was the first metaphysician to accept the new heliocentric view of the universe and paid for it by his life<sup>4</sup> But when his contemporary Italians in burning him alive thought that they had consigned his rationalism and freedom of opinion to flames they were gravely and positively mistaken For almost at the very time of Bruno's being martyred the clarion call of the rationalistic and scientific spirit was being conceived and formulated in Britain by Bacon In 1605 he published his *Advancement of Learning* in its English garb, and in 1612 his most celebrated work, *Novum Organum*, under another name He made a fervent appeal for scientific thought through these works And however defective or limited his positive achievements might have been he is justly accorded his own claim that he “rang the bell which called the arts together”<sup>5</sup> In between the years 1605 and 1612, to be specific, in the year 1608, was born another great man in Britain, who not only proved to be perhaps the greatest non-dramatic English poet but also carried the tradition of Bruno in regard to freedom of thought and the application of reason to social life a step further This was Milton, who though he is celebrated as the poet of *Paradise Lost*, during the middle twenty years of his life wrote so much prose incessantly, some of it unequalled for its grandeur in his age and in the succeeding one, that he is considered to be by far “the greatest pamphleteer of his generation” In 1643 he first wrote on the doctrine and discipline of divorce proclaiming that the theory of the sanctity of the marriage relation was a clerically invented superstition and propounding the ultra modern doctrine that mutual incompatibility of partners in marriage should be deemed a just and sufficient ground for divorce What is significant is that though there was no explicit reference to the

<sup>2</sup> b n

<sup>3</sup> b n —Hobbes Russell pp 364 378

<sup>4</sup> Weber, p 224

<sup>5</sup> Weber pp 226 37 b n Russell p 363

Kant<sup>8</sup> Hermann Boerhaave, the most famous European physician, who as a teacher of clinical medicine in Holland trained a large group of competent physiologists, amongst whom was the Swiss scientist Haller, who firmly established physiology as a science in the next period died in 1738 Alessandro Scarlatti who "created the language of classical music" and formed the most important link between the new music of the 17th century and the 18th century music of Mozart<sup>9</sup>, died in 1725

Let us now turn to the births which took place between A D 1705 and 1730, i.e. almost within the span of a generation, as such births maturing for the period which begins with A D 1725 enable us to determine by their grouping and significance whether or not one period ended and another began about A D 1725 Euler the great Swiss mathematician, begins the cluster with his birth in 1707 The same year Linnaeus the greatest systematist, was born in Sweden John Hunter, the creator of anatomical and natural history museums, was born in Britain in 1728 It is clear that science is not very strongly represented in the births round about 1725 This fact contrasted with the deaths of such giants as Newton Leibnitz, Huygens and Descartes leads one to expect that if a new period in scientific activity started about 1725 it must be poor in its achievements compared to the period that then ended This expectation is almost wholly fulfilled Characterizing the scientific achievement of the 18th century Pledge observes "An observer born early in the century and making the Grand Tour, would have been an old man before he came across, in the Paris of Lavoisier, anyone worthy of Newton It was a century of long ripening of ideas, in field physics in heat and chemistry and physiology, in mathematics, in geology All through the period science grew in externals such as learned societies and periodicals It became popular in society But the gospel of reasonableness had lost its 17th century attractiveness and become the formalism of the Age of Reason the age of the classifiers like Linnaeus and of the system makers in all subjects"<sup>10</sup> J J Winckelmann, born in Germany in 1717 started the study of the classical art of Greece and wielded such influence that he is rightly credited with a great share in the classical revival that set in the arts after about A D 1770 And Lessing who, not only carried forward his work but also co-operated with him in the production of his masterpiece *Laokoon* was born in 1729 and was acknowledged by the German poets and philosophers who placed Germany in the first place in the intellectual field in the period 1770 to 1825 as the person who prepared the way for their achievements<sup>11</sup> Joshua Reynolds and Thomas Gainsborough born in 1723 and 1727 respectively brought glory to British painting which was then quite young Hume born in Britain in 1711 and helping Britain to retain her philosophic lead undiminished represents in philosophy a dead end whence further progress is impossible Kant was born in Germany in 1724

<sup>8</sup> b n Russell p 666

<sup>9</sup> b n

<sup>10</sup> op cit p 100

<sup>11</sup> b n

as opposed to the current Linnean method and thus made it easy for systematics to absorb the Darwinian viewpoint later, were born in 1769 and 1778 respectively<sup>18</sup> Humboldt, the great German explorer and scientist, was a phenomenon By his exertions that "scientific conspiracy of nations which is one of the noblest fruits of modern civilization was first successfully achieved"<sup>19</sup> Turner and Constable, the glory of British painting, for once influencing even French art, were born in 1775 and 1776 respectively The birth of Hegel in 1770 completes the philosophical climax of Germany Hegel's birth opens up the field of social sciences Not only does he take one school of political philosophy to its logical extreme and lay the foundations of fascism but also provides in his dialectics the working method for the other school Marxist communism In his work, philosophy of history finds one-sided culmination<sup>20</sup> It is in keeping with this that we find a large number of births of radical social scientists We begin with Saint Simon, born in 1760, who was the direct inspirer of Comte and whose idea of progress was the greatest tonic to the spirit of the 19th century<sup>21</sup> Robert Owen, another source of socialism and the father of an international association, by his co-operative and educational ideas applied to the community of New Lanark attracted international attention to socialistic and co-operative living He was born eleven years later than Saint Simon<sup>22</sup> Fourier, the propounder of a rival scheme of socialism, was only a year younger than Owen Malthus, whose thought on population not only influenced public opinion in the first half of the 19th century but after an eclipse for about half a century received renewed attention after the First World War, and who was the direct stimulator of Charles Darwin in his choice of natural selection as the method of biological change, was born in 1766<sup>23</sup> Two historians of great repute, Sismondi and Niebuhr were born in 1773 and 1776 respectively Gustav von Hugo, the German founder of historical jurisprudence, and Savigny, the greatest master of the subject and a German were born in 1764 and 1779 respectively, and had their complement in the person of their compatriot Feuerbach Feuerbach a jurist and a reformer of criminal law, was born in 1775 We may see the start of a fresh period of civilizational activity about 1770.

When did the period which may be said to have started about 1770, end? A narration of the deaths round about 1825 will not leave the least doubt that the period ended about that year Just as Newton completed by his death in 1727 a great culmination of physical science, the deaths of Weber Beethoven and Schubert in the years 1826 1827 and 1828 respectively mark the end of the greatest climax in European music and the deaths of Keats Shelley, Byron Goethe and Coleridge in the years 1821 1822 1824 1832 and 1834 respectively conclude what was

<sup>18</sup> b n<sup>19</sup> b n<sup>20</sup> Russell pp 727 748 750 757 762 766 769 771 Weber pp 43 34 F D, XI p 342 Collingwood pp 113 114 122<sup>21</sup> A. A. See pp 404 63 Barry pp 20-91 1 n<sup>22</sup> b n<sup>23</sup> b n



perhaps the greatest age of European poetry. That these deaths of poets close a literary epoch and not only one of poetry is clear from the many distinguished prose-writers, critics, memoirists, letter-writers and novelists that passed away about this time. In 1814 died the French Mme de Stael and the British Jane Austen. Joseph de Maistre, Joseph Joubert and Hazlitt died in the years 1821, 1824 and 1830 respectively. The year 1834 claimed two victims, Lamb and Coleridge. A number of well known mathematicians all of them singled out by Bell in his *Men of Mathematics*, died between 1813, the year of the death of Lagrange, "the pyramid of mathematics" and 1833, the year of Legendre's death. Monge died in 1818 and Laplace in 1827. The Norwegian mathematical genius, Abel, and Galois, the French genius allied to madness, both died prematurely about this time, the former in 1829 at the age of 27 and the latter in 1832 at the age of 21. This cluster should indicate that the curtain drops on one period of mathematics. Cavendish died in 1810 and Davy in 1829. The only important physicist passing away about this time was Sadi Carnot, who died in 1832. In the biological sciences, the deaths of Lamarck in 1829 and of Goethe and Cuvier in 1832 are noteworthy. In philosophy, too, not only German philosophy but also European shows clear indication of the end of one of the most brilliant culminations which so far seems to have proved to be the last. Kant had already passed away in 1804, leaving the field for Fichte and Hegel, both of whom died round about 1825, the former in 1814 and the latter in 1831. Canova, the Italian sculptor, who had promulgated the movement of neoclassicism and was the only important sculptor for a long time, died in 1822, leaving the field of art ready for a reaction. The romantic reaction in the arts of painting and architecture and in the continental literatures started about this time, though it did not prevail in sculpture till late in the century.<sup>24</sup> In the domain of "other thought," Ricardo begins the series with his death in 1823 followed by Niebuhr in 1831. Bentham, whose "advice was respectfully received in most of the States of Europe and America," was a radical reformer, and was made a French citizen in 1792 almost on the eve of the French declaration of war with Britain. His writings have been a source of instruction for statesmen and of inspiration for legal reformers. He died in 1832. Two years later died Malthus. The earliest of modern anarchists in the proper sense of the term Godwin, died in 1836. Thus the clustering of both births and deaths round 1825 marks the year as a dividing line as clearly as 1725 was found to be. We get our fourth period, which runs from about A D 1770 to about A D 1825.

Some years round about 1825 are found to record a number of important births which further demarcate them as the start of a new period. Beginning with literary activity, it is significant to note that between the birth of Dickens in 1812 and that of Samuel Butler in 1835 there were born a number of great prose writers and dramatists and only one non-dramatic poet. In 1813 were born the two German dramatists,

<sup>24</sup> F. B., XX pp 203-04

and later developing his school of thought achieved unchallenged eminence for German philosophy after Hume's death. Both together demarcate the time round about 1725 as one of the most important landmarks in the history of philosophy. In the domain of literature proper, there are very few births of significance about this time, and it is well known that the period 1725 to 1770 is one of the rather fallow periods in the literary history of Europe. In Britain Fielding, the novelist, and Johnson, the typical English literary personality, were born in 1707 and 1709 respectively. In Germany the poet Klopstock, born in 1724, gave a foretaste of what was to come. It was in the social sciences, or, as we have termed it, in the field of "other thought," that we find as significant a cluster of births as those in philosophy. Adam Smith, born in 1723, and the Frenchman Turgot, who was his junior by four years, between them gave a neat formulation of economics. Hume, their senior, is said to have not only influenced the first systematic writer on economics, Turgot, but also to have presented a more acute analysis of commerce than that of Smith, by insisting that the ultimate causes of economic change are the customs and manners of the people<sup>12</sup>. If Hume was the first writer of history to insist that the social and literary aspects of a nation's life were only second in importance to its political fortunes, Justus Moser, born in Germany in 1720, promulgated the organic conception of history and influenced both Herder and Goethe. Blackstone, the most famous of British jurists, was born in 1723, and initiated a school of juridical thought which has had tremendous influence on American jurisprudence. The strength of this influence can well be gauged by the homage the American lawyers paid to his memory in presenting his giant marble statue to the law courts of London at Blackstone's bicentenary in 1924<sup>13</sup>. In political thought, Rousseau and Burke represent two of the major influences and they were born in 1712 and 1729 respectively. Round about A.D. 1725, there is such a strong cluster of deaths and births of persons with significant activity in their special field of intellectual or æsthetic life that we have to regard that year as the end of one period and the beginning of another.

To ascertain the end of the period which was ushered in by births round about A.D. 1725 we have to review the deaths of these persons and others. Three great figures in the world of literature, Voltaire, Diderot and Johnson died in 1778, 1784 and 1784 respectively. Voltaire who was unquestionably the supreme master of his age, by his death left French literature without a towering personality. Scientific activity, too, which was not very strong during about fifty years from 1725, records significant losses beginning with Stephen Hales, the British physiologist, who initiated important quantitative studies and being ahead of his time had no successor<sup>14</sup>. Haller, who through his work and his pupils furthered the study of physiology into a great movement, and whose all round intellectual contribution was stupendous died in 1777. Linnæus the greatest

<sup>12</sup> b n

<sup>13</sup> b n

<sup>14</sup> Iledge p. 103

systematist, followed him in 1778, and was himself followed ten years later by another remarkable natural historian Buffon Euler, the only important mathematician during about fifty years after 1725, died in 1783 In philosophy David Hume, the supreme master in his time, left the field open for German eminence by his death in 1776 Helvetius, who, in the words of Bentham was to the moral world what Bacon was to the physical, died in 1771<sup>15</sup> The vitalizing force in the political thought of the period Rousseau, passed away in 1778 making way for the ascendancy of German developments in this branch of intellectual activity In the field of "other thought", too, there is a number of defections Winckelmann died in 1768 and was followed by Voltaire and Rousseau in 1778, by Lessing and Turgot in 1781, and by Diderot in 1784 This cluster of deaths round about A D 1770 is significant enough to mark the end of a period Thus we get the third period A D 1725 1770

The births, too, about 1770 cluster rather significantly Schiller who with the greater Goethe achieved Germany's literary culmination, was born in 1759 Two great French litterateurs, almost the greatest in the particular literary genre of memoirs Mme de Stael and Chateaubriand, were born in 1766 and 1768 respectively A number of great British poets critics and novelists who were concerned in the magnificent flowering of English literature in glory second only to the Elizabethan or the 1600 1725 period, were born between 1770 and 1778 Wordsworth's birth in 1770 began the cluster, followed by that of Scott in 1771 of Coleridge in 1772, of Jane Austen in 1775 and of Hazlitt in 1778 The greatest of Danish poets, Oehlenschlaeger, was born in 1779 Beethoven's birth in 1770 heralds the musical climax of Germany that occurred in the next fifty years In science, Dalton born in 1766 begins a series of births of brilliant savants Dalton represented the two sciences of chemistry and physics The former is emphasized in the birth of Davy in 1778 This brilliant British chemist, in spite of the fact that France was at war with his country, was welcomed in Paris in the year 1813 and was made a corresponding member of the first class of the Institute<sup>16</sup> Berzelius, the great Swedish chemist was born in 1779 Gay Lussac the distinguished French chemist and physicist was born in 1778 and Ampere and Oersted, who between them forged an important link in the chain of electro-magnetic theory were born in 1775 and 1777 respectively Fourier, one of the mathematicians selected by Bell for special treatment, was born in 1768 Gauss who in Bell's valuation is the last of the three geniuses of mathematics Newton and Archimedes being the previous two, was born in 1777 He was perhaps the earliest mathematical physicist after Newton who along with Maxwell later on is responsible for the characteristic scientific development of the 19th century mathematical physics<sup>17</sup> The biological sciences are not very significantly represented Cuvier the founder of palaeontology and De Candolle, who arrived at a botanical classification on the natural

<sup>15</sup> Russell pp 744-49

<sup>16</sup> b n

<sup>17</sup> Crowther pp 261 304 325 26 b n Gauss Bell pp 250 254 303

as opposed to the current Linnean method and thus made it easy for systematics to absorb the Darwinian viewpoint later, were born in 1769 and 1778 respectively<sup>18</sup> Humboldt, the great German explorer and scientist, was a phenomenon By his exertions that "scientific conspiracy of nations which is one of the noblest fruits of modern civilization was first successfully achieved"<sup>19</sup> Turner and Constable the glory of British painting, for once influencing even French art, were born in 1775 and 1776 respectively The birth of Hegel in 1770 completes the philosophical climax of Germany Hegel's birth opens up the field of social sciences Not only does he take one school of political philosophy to its logical extreme and lay the foundations of fascism but also provides in his dialectics the working method for the other school, Marxist communism In his work, philosophy of history finds one sided culmination<sup>20</sup> It is in keeping with this that we find a large number of births of radical social scientists We begin with Saint Simon, born in 1760 who was the direct inspirer of Comte and whose idea of progress was the greatest tonic to the spirit of the 19th century<sup>21</sup> Robert Owen another source of socialism and the father of an international association, by his co-operative and educational ideas applied to the community of New Lanark attracted international attention to socialistic and co-operative living He was born eleven years later than Saint Simon<sup>22</sup> Fourier, the propounder of a rival scheme of socialism, was only a year younger than Owen Malthus whose thought on population not only influenced public opinion in the first half of the 19th century but after an eclipse for about half a century received renewed attention after the First World War, and who was the direct stimulator of Charles Darwin in his choice of natural selection as the method of biological change, was born in 1766<sup>23</sup> Two historians of great repute Sismondi and Niebuhr were born in 1773 and 1776 respectively Gustav von Hugo, the German founder of historical jurisprudence, and Savigny, the greatest master of the subject and a German were born in 1764 and 1779 respectively, and had their complement in the person of their compatriot Feuerbach Feuerbach a jurist and a reformer of criminal law, was born in 1775 We may see the start of a fresh period of civilizational activity about 1770

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<sup>18</sup> b n

<sup>19</sup> b n

<sup>20</sup> Russell pp 727 748 756 757 762 766 768 771 Weber pp 43 38 F B. XI p 353 Collingwood pp 113 14 122

<sup>21</sup> Weber pp 464-65 Bury pp 290 91 b n

<sup>22</sup> b n

<sup>23</sup> b n

perhaps the greatest age of European poetry That these deaths of poets close a literary epoch and not only one of poetry is clear from the many distinguished prose writers, critics, memoirists, letter-writers and novelists that passed away about this time In 1814 died the French Mme de Stael and the British Jane Austen Joseph de Maistre, Joseph Joubert and Hazlitt died in the years 1821, 1824 and 1830 respectively The year 1834 claimed two victims, Lamb and Coleridge A number of well known mathematicians all of them singled out by Bell in his *Men of Mathematics* died between 1813, the year of the death of Lagrange, "the pyramid of mathematics" and 1833, the year of Legendre's death Monge died in 1818 and Laplace in 1827 The Norwegian mathematical genius, Abel, and Galois, the French genius allied to madness, both died prematurely about this time, the former in 1829 at the age of 27 and the latter in 1832 at the age of 21 This cluster should indicate that the curtain drops on one period of mathematics Cavendish died in 1810 and Davy in 1829 The only important physicist passing away about this time was Sadi Carnot, who died in 1832 In the biological sciences the deaths of Lamarck in 1829 and of Goethe and Cuvier in 1832 are noteworthy In philosophy, too, not only German philosophy but also European shows clear indication of the end of one of the most brilliant culminations, which so far seems to have proved to be the last Kant had already passed away in 1804, leaving the field for Fichte and Hegel, both of whom died round about 1825, the former in 1814 and the latter in 1831 Canova, the Italian sculptor, who had promulgated the movement of neoclassicism and was the only important sculptor for a long time, died in 1822, leaving the field of art ready for a reaction The romantic reaction in the arts of painting and architecture and in the continental literatures started about this time, though it did not prevail in sculpture till late in the century<sup>24</sup> In the domain of "other thought," Ricardo begins the series with his death in 1823 followed by Niebuhr in 1831 Bentham, whose "advice was respectfully received in most of the States of Europe and America," was a radical reformer, and was made a French citizen in 1792 almost on the eve of the French declaration of war with Britain His writings have been a source of instruction for statesmen and of inspiration for legal reformers He died in 1832 Two years later died Malthus The earliest of modern anarchists in the proper sense of the term, Godwin died in 1836 Thus the clustering of both births and deaths round 1825 marks the year as a dividing line as clearly as 1725 was found to be We get our fourth period, which runs from about A D 1770 to about A D 1825

Some years round about 1825 are found to record a number of important births which further demarcate them as the start of a new period Beginning with literary activity, it is significant to note that between the birth of Dickens in 1812 and that of Samuel Butler in 1835 there were born a number of great prose writers and dramatists and only one non-dramatic poet In 1813 were born the two German dramatists,

who were the precursors of the later European psychological drama, Hebbel and Ludwig Wagner, who was not only the greatest operatist of his time but also a great intellectual force of the 19th century, was born in the same year<sup>25</sup> In France, Flaubert and Baudelaire, the one a novelist and the other a critic, were both born in 1821 Renan, a master of prose and an intellectual force of his generation, was only two years younger Ibsen, the Norwegian dramatist, who along with another countryman of his vitalized European drama, was born in 1828, while Echegaray, the Spanish dramatist, who rewon for his country her dramatic reputation after a prolonged lapse, was born in 1832. The one non-dramatic poet whose birth fell within these years is Browning, born in 1812 Physics is very well represented by some of the greatest contributors to it, and biological sciences are in no way behind Chemistry, as if exhausted by the previous endeavours, is poorly represented, as only one chemist, Mendeleyev, born in 1834, stands out In biology, to name Charles Darwin is to characterize a period He was born in 1809, and was followed the next year by the German Theodor Schwann whose work was more or less responsible for Pasteur's important discovery of bacteria Of the three Germans, Muller, Liebig and Ludwig, who according to Singer made physiology what it afterwards became, at least one, Ludwig, belongs here having been born in 1816 Bernard, who the same authority tells us, was more brilliant than these and is the "greatest physiological experimenter that has ever lived"<sup>26</sup>, was born in 1813 Helmholtz, described as "one of the greatest scientists, great equally in pure physics, in pure physiology, and in their junction", who was born in 1821, may be noted in this connection Albrecht von K  lliker, born in 1817, and Rudolf Virchow, born in 1821, between them may be said to have established the sciences of histology and cellular pathology<sup>27</sup> Du Bois Reymond, another German physiologist, was born in 1818 and Max Schultze, about whom Pledge opines that it was he who "gave cell doctrine and protoplasm their full dominion over histology, embryology, and protozoology" was born in 1822<sup>28</sup> Here are gathered together all the great biologists except Henle, who is substituted by a greater experimenter Bernard, who "account for most of the branches of analytic biology for fifty years to come"<sup>29</sup> The single year 1822 is almost as significant as the period of about twenty five years from 1809 In that year were born four great biologists, A R Wallace, Gregor Mendel, Louis Pasteur and Francis Galton Two great morphologists and biological expositors, Thomas Huxley and Ernest Haeckel were born in 1825 and 1834 respectively The last year also saw the birth of Weismann Joule, born in 1818, Helmholtz in 1821, Lord Kelvin in 1824, Maxwell in 1831 and William Crookes in 1832 are an extraordinarily strong cluster in physics Mathematics, too, is well represented in the

<sup>25</sup> *EB* XV p 205 bn (fn)

<sup>26</sup> bn, Pledge p 133

<sup>27</sup> *EB* XV p 206 III p 615

<sup>28</sup> op cit p 154

<sup>29</sup> Pledge p 128

births of Sylvester Weierstrass, Boole, Hermite, Kronecker and Riemann in the years 1814, 1815, 1815, 1822, 1823 and 1826 respectively. Philosophical resources of occidental humanity were naturally depleted, having been drawn upon very largely in the last period. Accordingly, we find rather ordinary clustering here. John Stuart Mill, Hermann Lotze and Herbert Spencer, born in 1806, 1817 and 1820 respectively, were those of note. Characteristically for the age, which is getting more and more dependent on 'other thought', we have here a significant group of births. John Stuart Mill begins this series in 1806, followed two years later by D. F. Strauss, whose critical study of the life of Jesus Christ began almost a new era in Biblical studies, and in 1809 by Proudhon, who first used the term 'anarchy' in respect of his system of social organization and was perhaps the second anarchist proper. Mommsen, the great historian and perhaps the greatest scholar, was born in 1817. Karl Marx's birth in 1818 makes the year very memorable. His collaborator, Engels, was younger by two years. The great significance of their social philosophy, which under appropriate circumstances has tended to provide a new energizing religion in place of the old effete one alone would suffice to mark the period round about 1825 as a landmark in social philosophy and civilizational activity. Herbert Spencer born in 1820 may be said to have been working on the opposite side. Other births significant in the domain of other thought were those of Ihering, the jurist, in 1818, of Galton in 1822, of Renan in 1823, of Taine in 1828, of Wundt and Tylor in 1832 and of Samuel Butler in 1835. It is evident from such a glorious cluster of births that if 1825 marks the end of one period it equally decisively begins another.

The period which began about A.D. 1825 quite definitely closes about A.D. 1870. For we find that the great scientific geniuses, who were making the physics, the chemistry, the geology, the biology and to some extent the mathematics till then, departed during a period of about twelve years before and twelve years after 1870. Thus Faraday and Maxwell, dying in 1867 and 1879 respectively, closed a great period in physics. Taking into consideration that Gauss was already dead in 1855, the deaths of Cauchy, Hamilton and Riemann in the years 1857, 1855 and 1866 respectively may be said to mark the end of a period. Liebig, whose laboratory at Giessen was world renowned, died in 1873. Lyell, the British geologist, who supported Darwin's hypothesis, died in 1875. Naturally enough biological sciences suffer the greatest depletion. Quetelet, the bio-psychological statistician, begins the series by his death in 1874. Von Baer, the embryologist, and Max Schultze, the biologist, died in 1876, and were followed by the great physiologist, Bernard in 1878. Paul Broca, the craniometrist, died in 1880. The year 1882 claimed Darwin as its victim, and also carried off Theodor Schwann. In the domain of literature, the departures begin from 1863, in which year the phenomenal Jacob Grimm died. Lamartine was the next to leave in 1869. The year 1870 saw the deaths of three literary figures: the British Dickens and the French Dumas and Merimee. If the victim of the next year was the great German Shakespearean critic Gervinus, that of the year

1872 was the French critical writer Gautier George Sand died in 1876 Flaubert the French novelist whose work is of inexhaustible interest to thinkers and writers of all temperaments <sup>30</sup> died in 1880 and the next year carried away Carlyle the volcanic British writer considered to be one of the major prophets of his age In the domain of other thought too the depletion is telling Savigny the jurist died in 1861 and Proudhon the anarchist in 1865 Grote the great British historian of Greece died in 1871 followed by two great French historians Guizot and Michelet and the German critical writer Strauss in the year 1874 The year 1873 removed Mill who though an individualist was leading contemporary thought towards collectivism Two years later the German critic of materialism F A Lange died If a period of thought ever ends owing to the deaths of its principal actors the one which began about A D 1825 surely ended about A D 1870

If the toll that death demanded from the creators of occidental civilization and culture about the year 1870 was heavy the gift that birth made about the same time was hardly less bountiful Poincare Bell's last universalist in mathematics Emil von Behring the founder of immunology<sup>31</sup> and Paul Ehrlich the bacteriologist who with his use of the arsenical compound salvarsan became the starter of what is promising to be an important weapon in man's armoury against disease chemotherapy<sup>32</sup> were born in 1854 Ronald Ross whose work in connection with the ætiology of malaria has enabled man to fight the disease systematically was born in 1857 The next year saw the birth of the physiologist Eijkman whose important researches particularly in collaboration with Grijns ushered in the viewpoint of a new century in the matter of feeding large populations by showing the cause of beriberi to lie in the use of dehusked rice and have laid under great obligations more than one group of humanity<sup>33</sup> Einthoven another Dutchman born in 1860 has enabled physicians to detect mal functionings of the human heart with the help of cardiograms<sup>34</sup> Vitamins were virtually discovered by the British biochemist F G Hopkins<sup>35</sup> born in 1861 In 1866 were born Macleod<sup>36</sup> who jointly with Banting is regarded as the discoverer of insulin and Bayliss and Starling who together discovered hormones<sup>37</sup> Among the many distinguished physical scientists we shall specifically mention Mme Curie the only scientist who during the forty five years of its award has received the Nobel prize twice once for physics and again for chemistry and whose discovery of radium in collaboration with her husband has placed an important tool in man's hands in his fight against disease born in 1867 and Einstein the master physicist of Newtonian stature born in the year 1879

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<sup>30</sup> b n

<sup>31</sup> b n Pledge p 167

<sup>32</sup> E B XXII p 72

<sup>33</sup> Pledge pp 244-45

<sup>34</sup> b n

<sup>35</sup> Pledge p 245

<sup>36</sup> b n

<sup>37</sup> Pledge p 241



• From 1901 to 1940, omitting the one Indian awardee, there were one hundred and twenty six Nobel laureates in science. Of these eighty seven, i.e., 69 per cent were born between 1850 and 1885. Twenty three scientists were born between 1850 to 1859, twenty-eight between 1860 and 1869, twenty three between 1870 and 1879 and only thirteen were born between 1880 and 1885. The mean of these years of births falls between 1867 and 1868. The year 1870 represents the end of one period and the beginning of another as far as science gives an indication.

In literature proper, during the same period there were 34 awards, excepting the Indian Nobel laureate. Of these twenty three or a little over 67 per cent were born between 1850 and 1885. Twenty of them, i.e., 58 per cent of the total were born between 1850 and 1875. Six Nobel laureates were born between 1850 and 1859, eleven between 1860 and 1869, three between 1870 and 1879 and an equal number between 1880 and 1885. Average year of birth based on the births of the twenty-three laureates, comes to be 1876 and 1861 when based on those of the twenty, born between 1850 and 1875. Literature too shows a clustering of important births about 1870.

There are fields of civilizational activity for which there is no such recognised standard of eminence available. Philosophy and history, though there have been three Nobel laureates who were eminent in these branches, do not receive the distinction of the Nobel prize. Nor does, 'other thought'. We shall mention a few of the leading names in these activities and the years of their births. Bergson, whose philosophical thought has had great influence<sup>38</sup> and who received the Nobel prize, was born in 1859. In the same year were born three other philosophers, one in Britain, another in U.S.A. and the third in Germany. S. Alexander is described as the only British philosopher who tried to present a system, when it was thought that the days of system making were over<sup>39</sup>. John Dewey, the American, is not only the leading American and pragmatist philosopher but is also an influential educator and a powerful intellectual force<sup>40</sup>. The German Edmund Husserl formulated a new branch of philosophical investigation<sup>41</sup>. The British philosopher Whitehead, born in 1861, not only represents an almost new tendency in philosophy but is also a major intellectual influence. The Italian Croce<sup>42</sup> was born in 1866 and has brought great glory to his country which was rather deficient in eminent philosophers. Bertrand Russell born in 1872 has been one of the widest and strongest intellectual stimuli that the educated world has received during the last fifty years. Other general writers of note who have affected the ideas of their contemporaries in large numbers are Rudolf Steiner, Max Weber, Walter Rathenau, Oswald Spengler and Hermann Keyserling born in Germany in 1861,

<sup>38</sup> Weber, p. 571. Russell p. 819. b.n. *EB* XVII p. 758.

<sup>39</sup> *EB*, XVII p. 758.

<sup>40</sup> Weber p. 381. Russell p. 847.

<sup>41</sup> Weber p. 586.

<sup>42</sup> Weber, pp. 562-66. *EB* XVII p. 758.

1862, 1867 and 1880 respectively, and Remy de Gourmont and Jacques Maritain born in France in 1858 and 1882 respectively. J G Frazer, born in 1854, J M Robertson and Bernard Shaw, born in 1856, Havelock Ellis born in 1859, the Webbs, wife born in 1858 and the husband one year later, and H G Wells, born in 1866, are the British quota. The American citizen of Spanish origin, Santayana, was born in 1863. History furnishes us the great names of Eduard Meyer and Lamprecht of Germany, E Halevy of France and J B Bury, Herbert Fisher and G M Trevelyan of Britain, born in the years 1855, 1856, 1870, 1861, 1865 and 1876 respectively. Another period of Occidental Civilization thus started about the year A D 1870.

It must have become evident that Occidental Civilization is studied in respect of a number of its components, and some remarks about them and the order of their arrangement are needed. We will begin by pointing out that we have omitted one very important civilizational activity from our purview, intentionally but reluctantly. Occidental music appears to have been a cultural growth which is essentially modern, *i e*, has taken place after A D 1300. It is a very distinctive trait of high emotional value which separates Occidental from, say, Indian civilization in a most marked manner. Its history, in which only few nations have played a part, and in which the lion's share of creation is contributed by German speaking peoples is, on the other hand, not precisely in the line of thought adopted here, nor again in the line of trend evident from the study. Sources of information available to us being meagre, it was seen that all the aspects of the musical history could not be treated in the way other civilizational activities have been treated. Music is not only composition but also vocal singing and playing on instruments. Unless valuations for all these component aspects of music are available, it is not possible to subject music to the same treatment as other civilizational activities.

In European and even world history the arts of painting and sculpture are the earliest for which authentic attestation is available. Both these arts were practised in Europe by her Upper Palæolithic inhabitants about 25,000 B C. Their achievement therein too was fairly high. Architecture is rather late but not later than 2500 B C, when the temples of Mesopotamia and Egypt had already arisen. Even domestic architecture was already in a developed state by that time, at least in the valleys of the Indus and the Nile. In Europe, the palaces of Knossos in Crete and of Mycenæ in Greece of great magnificence and architectural elegance were already built by about 1600 B C. Literature in these regions arrived a few centuries later in the wake of temples and palaces. Though some kind of dramatic performances may antedate literature yet it is well known that some nations with high civilization and great literature to their credit failed to develop drama proper. In Europe, and very much more so in India, drama is later by about four centuries than other literature. Opera, which is a particular type of drama, and was first developed in lieu of drama and then became a universal art-form in Occidental Civilization, naturally comes next. Some kind of science seems to be earlier than philosophy in the mental history of man.

Particularly is this the case with the ancient Egyptians and Babylonians. Even with the Greeks Thales seems to have appealed to them because he was a scientist, an astronomer. After science which in its early history is fitly known as natural philosophy follows philosophy. Critical thought other than that comprised within science and philosophy is a modernly acquired trait of human life. Because it deals with man's experience, tries to evaluate his doings, attempts to analyse his political and social life, it tends to reflect the quality of his civilization, the soul of his nation. We have called this intellectual activity 'other thought' and placed it last as the culmination of civilizational activity.

We have attempted to study the achievements in respect of the above-mentioned civilizational activities from a number of books which deal with the history of each activity and also from the various authoritative articles in the *Encyclopædia Britannica* either bearing on the different activities or on the various countries and languages comprised in Occidental Civilization. With the help of these authorities we have assigned relative ranks to their attainments in each period. As far as possible we have endeavoured to fix the first four places and award them to the respective countries or units.

Early in the progress of our study we came across the unit called the Netherlands, which was a political entity comprising the present countries of Belgium and Holland from early times off and on to 1830 when they were finally separated. From the linguistic point of view the two countries have connections but not identity. In Belgium of the two languages current Flemish is spoken by nearly half the population. It is so very akin to Dutch that Professor Chadwick refers to it as Dutch.<sup>43</sup> Linguistically the Netherlands is three-fourths Dutch and one fourth French. We have therefore retained the unit in our consideration of civilizational attainment, taking into account also the fact of many persons of one nationality working within the borders of the other. Incidentally this combined unit has furnished us with a sizable and comparable group in point of numbers.

The first significant dramatist in modern Europe was Gil Vicente the Portuguese. He wrote both in Portuguese and in Spanish, bringing to the mind of the student of civilization the fundamental unity of the two countries, Spain and Portugal. Students of language not infrequently group together the speakers of not only Portuguese and Spanish but also Catalan as a sub-group within the Romance languages.<sup>44</sup> We have therefore grouped the two political units together as Iberian nations.

Denmark and Norway were one kingdom for a fairly long time. Norway and Sweden were under one rule for some time. Holberg the Norwegian was the creator of Danish as well as Norwegian literature. The standard languages of contemporary Norway and Denmark are mutually intelligible, and the linguistic barrier between Danish and Swedish is said to be of the same order. There is evidently less mutual intelligibility between Swedish and Norwegian, yet it is not greater than that between Spanish and Portuguese. These languages and their

<sup>43</sup> Chadwick p 21 Rundle p 131 Bloomfield p 44 Gray p 139

<sup>44</sup> E.B. XXI p 156 Bloomfield p 61 Rundle p 107

speakers are looked upon as nearly related not only by outsiders, whether students of language or of politics, but also by these peoples themselves. And appropriately they harbour a mutual feeling of kinship. The three languages are grouped together as Scandinavian or North Germanic.<sup>45</sup> We have treated them as a unit named Scandinavian nations.

The separate political units of Russia, Poland, Czechoslovakia, Bulgaria and Yugoslavia speak languages which are termed Slavonic and are treated as one sub group within the family of languages styled Indo-European. The group is "more homogeneous and far less differentiated than any other Indo European linguistic family". The intensity of linguistic barrier among these in the scheme of Rundle falls in the third, fourth and fifth orders in the total extent of nine. Professor Chadwick, who has delved deep into the problems of nationality and language and in particular into the history of pan-Slavism, not only supports the opinion of the linguist Gray quoted above but also states the interrelations more specifically. A Serbian or Croatian, *i.e.*, a Yugoslav, can understand Slovenian without great difficulty and does not find either Russian or Bulgarian quite unintelligible. Similarly Czech and Slovak are mutually intelligible. But they are more distant from Russian, Yugoslav, Bulgarian and Slovenian than these latter are among themselves. Polish is considered by him to be the furthest removed, its unintelligibility to speakers of other Slavonic tongues being greater. Significantly enough, of the major national units formed by the speakers of Slavonic languages Russia and Poland have throughout been the greatest and uniformly opposed in their political interests. In spite of this hostile relation between the two largest political units of the Slavs the Pan Slavist movement is the earliest among all the 'pan' movements in Europe, having been started in the first quarter of the 17th century. In the third quarter of the 18th century Russia came to be looked upon as the natural guardian of all the Orthodox Christian Slavs of the Balkans. In the third quarter of the 19th century Russia actually intervened to save Serbia and Montenegro and to secure the independence of Bulgaria. Before the World War II the position may be stated to have been that though there was intense political animosity between Russia and Poland, some of the important Czech and Russian savants were so convinced of the need of Slavonic unity that they suggested that every educated Slav should acquire a reading knowledge of all Slavonic languages, and that books published in one Slavonic language should circulate in all Slav countries.<sup>46</sup> With the political and ideological alignment in contemporary Europe being what it is we may conclude that the fruition of the pan Slavist movement is in sight towards the end of the 2nd quarter of the 20th century. We have therefore treated all Slavonic countries together as a unit and named it Slavonic nations.

Austria is German in speech. One of the principal languages of Switzerland is German. Yet we have not grouped together all

<sup>45</sup> *bn. Etl XVI* p. 559. Bloomfield pp. 952-484. Chadwick pp. 21-22, 113, Rundle pp. 44, 137-38.

<sup>46</sup> Gray pp. 355-460. Rundle pp. 44, 129-141, Chadwick, pp. 22-23, 114-17.

German speakers because of the persistent resistance of the former and extremely patriotic nationalism of the Swiss Germans. Only here and there singleton personalities, either when they worked in the other country or fitted in its activity, have been credited to Germany. In the same way we have treated France and the French speakers of Switzerland. Thus while Switzerland, wherever her civilizational activity appeared as a configuration, is treated as a unit and separately ranked, Jean Jacques Rousseau, the political philosopher and litterateur, and Le Corbusier, the architect both of whom worked in France, are credited to France though they were Swiss in origin. In the final picture we have left out both Austria and Switzerland owing to their having few credits. The speakers of non-Indo-European languages like Hungarian have been omitted throughout as their role in Occidental Civilization has been mainly one of passive participation. The following table gives the populations of the nine groups which have been ranked for final valuation<sup>47</sup>

Unit Group	Population									
France	40 517 923									
Britain	50 100 376 (omitting about 20 lakhs of non-English population)									
Germany	61 131 222 (i) (omitting about 10 lakhs of non German speaking nationals) (ii) (German-speakers 7 crores 80 lakhs)									
Italy	about 44 000 000									
Iberian Nations { Portugal Spain	<table> <tr> <td>7,166 000</td><td rowspan="2">} 29 893 000</td></tr> <tr> <td>22 727 000 (omitting Basque-speakers)</td></tr> </table>	7,166 000	} 29 893 000	22 727 000 (omitting Basque-speakers)						
7,166 000	} 29 893 000									
22 727 000 (omitting Basque-speakers)										
Scandinavian Nations	12 160 000									
Netherlands { Belgium Holland	<table> <tr> <td>8 344 534</td><td rowspan="2">} 16 984 534</td></tr> <tr> <td>8 640 000</td></tr> </table>	8 344 534	} 16 984 534	8 640 000						
8 344 534	} 16 984 534									
8 640 000										
Slavonic Nations { Bulgarian speakers Czecho-Slovak Polish Russian Ukrainian Yugoslav	<table> <tr> <td>5 250 000</td><td rowspan="6">} We may add to this the speakers of Rumanian which though a Romance language contains in its literary form over 40% of Slavonic words giving the total of 175 050 000</td></tr> <tr> <td>10 000 000</td></tr> <tr> <td>24 000 000</td></tr> <tr> <td>75 300 000</td></tr> <tr> <td>36 000 000</td></tr> <tr> <td>10 500 000</td></tr> <tr> <td>161 050 000</td><td></td></tr> </table>	5 250 000	} We may add to this the speakers of Rumanian which though a Romance language contains in its literary form over 40% of Slavonic words giving the total of 175 050 000	10 000 000	24 000 000	75 300 000	36 000 000	10 500 000	161 050 000	
5 250 000	} We may add to this the speakers of Rumanian which though a Romance language contains in its literary form over 40% of Slavonic words giving the total of 175 050 000									
10 000 000										
24 000 000										
75 300 000										
36 000 000										
10 500 000										
161 050 000										
United States of America	160 621 231									

<sup>47</sup> Figures are taken from Rundle and the *Statesman's Year Book* (1947) and are post 1940. For the strength of most of these groups in the years 1600, 1912 & 1920 see Bloomfield pp 43-44

## CHAPTER II

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### PAINTING

**P**AINTING and sculpture are the two arts for which Europe shows the oldest record. They were practised and cultivated in the Upper Palæolithic Age about 27 000 years back. Thereafter there was no doubt a long break till about 1800 B.C. when in the island of Crete painting made wide strides. By this time or a thousand years even before this other nations of the world had begun to make contributions to these arts. Yet when next sculpture appeared on the European soil in the works of the Greeks from about the 7th to the 4th century B.C. it took a garb which is all its own and unique. Not much is known about Greek painting but the Romans cultivated both the arts. After the disappearance of the Roman Empire however there was again a long break in the artistic history of Europe. The break this time though long in terms of years was not at all long compared to the fallow period that elapsed after the Upper Palæolithic Age. It is about the end of the 13th century or the beginning of the 14th that the art of painting made its reappearance in renaissance Italy. Both painting and sculpture flourished there for about three centuries in such amplitude and strength that properly speaking the renaissance of Italy of this period is coterminous with the resurgence of the arts of painting and sculpture. In the words of Paul Jamot "for all time and in all countries the classical conception of art has retained a more or less Italian imprint."

From Giotto who died in 1337 to Palma Giovine who died in 1628 Italy produced not only by far the largest number of painters and thus originated a new painting on the European soil but produced such a number of masters in the line that it is almost impossible for another age including our latest period to show such a galaxy of painters and masters. What is more among the masters themselves there are at least six painters who so tower above the rest that excepting perhaps an equal number of painters from among all the nations of Europe in their painting history from the 17th century onwards no one can be matched with them. They are Leonardo da Vinci, Michelangelo, Raphael, Titian, Giorgione and Tintoretto. The last mentioned master died in 1594. With such a galaxy of masters naturally Italy proved to be a

source of inspiration for a number of European nations directly or indirectly. Not only Spanish painting of the next century but even the Netherlands painting, which later made some original contributions of its own, in its early phase derived its inspiration from Italy<sup>2</sup>. In the development of this art renaissance Italy, though Roman Catholic in faith, provided a cultural activity, which in spite of the religious differentiation among European nations that came about as a result of the Reformation, provided a unifying cultural trend. Ever afterwards, Leonardo, Michelangelo, Raphael and Titian at least have been held up as the paragons with whom to compare later painters. With a contribution of this intensity and extent Italy is undoubtedly the leader of this period with other nations not approaching anywhere near, though some of them have to be ranked as the second and so on. Really speaking they can hardly claim this place.

In this period which closes about A D 1600, Belgium, then known as the Netherlands, deserves to be ranked second in this activity. From the list of painters appended herewith, we may select the Eycks, Metsys and Breughel as the leading ones. The last mentioned died in 1569. To these we may add the Dutch, who, "could not be clearly distinguished from the Flemings", Saint Jean, Lucas van Leyden and Pourbus.

It seems that though Dürer (1471-1528) had travelled in Flanders and in Italy and thus must have seen and appreciated the work of the great Flemish and Italian masters yet he was singularly original, and is still regarded as the foremost exponent of German art. He was ably supported by Cranach who died in 1553, by Altdorfer who died in 1538, by Wohlgemuth who died in 1516, by Grunewald who died in 1530 and by the great Hans Holbein, who died in England in 1543. In contrast with contemporary sculpture of Germany, the work in painting of these masters is considered to be modern. It is interesting to notice that the art, in spite of great Italian contributions and conquests therein during this period, as developed in Germany was almost wholly independent and refused to be influenced by Italian style<sup>3</sup>. Let it be remembered that Dürer, who as an etcher is one of the master artists, was like Leonardo da Vinci a master of many skills and sciences. He theorized on the art of fortification, on the size and proportions of the human body, on the laws of nature and on geometry and perspective<sup>4</sup>. Another German master Holbein, working in Britain, helped to start the great school of portrait painters there. In view of this work the third place must naturally be assigned to Germany.

Spain seems to have learnt her art of painting both from Italy as well as Holland. Antonio Moro (1512-1575) born in Holland painted at Brussels, London and Madrid. But even before Moro's debut in Madrid Van Eyck had paid a visit to Spain. It does not appear that his work had any effect on the first great Spanish painter Berruguete. On the other hand, it is no accident that the other painters that followed

<sup>2</sup> Robb & Garrison p 516

<sup>3</sup> Pijoan III pp 317-324

<sup>4</sup> b n Pijoan III p 317 E B \VII p 39

Berruguete worked in portrait painting. And the great paintings of Morales, whom the Spaniards in loving gratitude called *El Divino*, remind us of Van Eyck and Van der Weyden and thus reveal the source of their inspiration to be Flemish painting. Vargas on the other hand, had spent a large part of his life in Rome and had imbibed Italian influences. The greatest of Spanish painters of this period was El Greco, who, though a Cretan by birth, settled in Spain in 1580 and died there in 1614. He had taken some education under Tintoretto and thus may be said to represent Italian influence in Spanish art. Yet as Pijoan observes: "The originality and independence of this man was altogether a most powerful impulse to Spanish art." Considering the work of Greco as properly belonging to this period we assign the fourth place to Spain in view of the fact that a large amount of Spanish painting of this period was inspired and influenced by Flemish or Italian painting or owed its triumphs to their teaching.<sup>5</sup>

The next period is par excellence the period of Netherlands painting. Not only did Belgium and Holland together produce in this period a large number of first class painters, masters in their line—from Paul Bril who died in 1626, to Jan Sibberechts who died in 1703, in Belgium, and from Cornelissen who died in 1638, to Van der Heyden who died in 1712, in Holland—but they also contained amongst them the greatest painters of their age, who are some of the greatest of all time. Further, the Reformation had so worked its leaven in these countries that the clamour of the Protestant churches was for art of a different kind. Partly in response to this new stimulus and partly as the result of the inherent urge of the people the art of landscape painting for its own sake was first developed and carried almost to its culmination by some of these painters in this period. Van Dyck, the Flemish painter of portraits, settled in Britain and helped the genesis of the British school of portrait-painters. About Rubens genius both Pijoan and Jamot have made very flattering remarks. Jamot's observation may be quoted here not only because it is the highest estimate of Rubens but also because it brings out his significance by comparison. Observes Jamot: "He was a genius at once powerful, happy and easy, who summed up in himself the finest conquests of the past and outlined the direction of the future for all centuries to come. His successors in France were Watteau and Delacroix and, through Delacroix, Renoir. He is the most illustrious type of happy and perfectly balanced genius and combined in his own person passion and science, ardour and reflection. Van Dyck was after all his pupil. There were other Belgian artists who though not the equals of Rubens like Jordaens rose in their best almost to his level. The triumphs of the Dutch painters were even greater. Not only portraits and landscapes the latter more or less their specialty, but even scenes of every day life formed themes of their painting and thus foreshadowed the programme of the 19th century. As Jamot has pointed out artists like Van Ostade, Terborch, Jan Steen, Gabriel Metsu, Pieter de Hooch and Vermeer of Delft for their pictorial qualities can challenge

<sup>5</sup> Pijoan 111 pp. 405-416



comparison with the most illustrious painters. But the towering genius amongst them all was Rembrandt whom Jamot has described as 'that summit of humanity'. Rembrandt who is declared to be the first classical genius to be modern is also compared by Jamot with Shakespeare for the way he mingles imagination and reality the poet dramatist embodying them in his literary reactions the painter in his plastic ones. And Pijoan observes: 'From his Dutch window the man contemplated the world with a penetrating gaze which still compels our attention. Centuries have passed and new schools of painting have come and gone in which the study of light and atmosphere has been the chief object. But Rembrandt is still the incomparable master'.<sup>6</sup> Altogether the contribution of the Netherlands painting in this period is so great not only relative to its own age but also to other ages that it can stand comparison with the great age of Renaissance Italy. As far as this period is concerned therefore the place of honour in the field of painting must be assigned to the Netherlands i.e. Belgium and Holland combined.

Spain who in the last period drew upon Italy for inspiration continued to do so partly even in this period in spite of El Greco's work there. Yet the native genius had grasped enough of the art to throw up a number of great painters of local origin. From Ribalta who was born in 1550 to Clauder Coello who died in 1693 there are a number of painters of great attainments. Prominent among these are Herrera, Ribera, Zurbaran, Murillo and the greatest of all Velazquez. About Velazquez (1599-1660) who is declared to be one of the greatest painters the world has known it may be pointed out that when three centuries later the Impressionists looked for inspiration in the past they hailed him as their precursor. He reminds one of Rubens. Jamot has thus appraised him: 'The most perfect artist produced by Spain one of the most perfect ever seen anywhere. We receive the impression that this intelligent but passionless artist this accomplished example of faultless man had almost limitless power over his own faculties'.<sup>7</sup> Therefore we assign the second place to Spain.

France who was nourishing painting in her own way for a long time steps out with some outstanding artists in this period. The number of French painters of this period that find a place in various histories is fairly large and their deaths ranged over the period from 1634 to 1746. Two amongst them stand out prominently. Nicolas Poussin who was born in 1594 and died in 1664 and Watteau who was born in 1684 and died in 1721—the one flourishing at the beginning of this period and the other towards its end—are the two painters whose works secure for French painting unreservedly the third place. Pijoan has described how it was the influence of Poussin that saved French art in the early part of the 18th century from falling completely into mannerism. Jamot is more lavish in his praise of Watteau who he thinks 'incarnates all the grace

<sup>6</sup> Pijoan III pp 448 451 459 461 467 *EB* XVII pp 41-44 Robb & Garrison pp 551 555 558 567

<sup>7</sup> Pijoan III pp 418 431 *bn EB* XVII pp 44 47 Robb & Garrison pp 570 577

all the intelligence all the poetry of the 18th century when French taste was triumphant throughout the whole of Europe. These painters were ably supported by others like Lorrain.<sup>\*</sup> During this period Italian painting is best represented by Guido Reni who died in 1642 Domenichino who died in 1681 and Guercino who died in 1666 none of whom could be said to have been either a master himself or to have laid the foundation for the painting of the next generation. It is clear that in the case of Italy the exuberant activity of the earlier period naturally resulted in a comparative sterility of this period. Comparatively insignificant contribution of Italian painting in this period can be gathered from the fact that Robb and Garrison in their chapter on painting in the 17th century have not to refer to it. Pijoan too in his chapter on the Baroque art in Italy mentions under painting three names of which only two Reni and Domenichino belong to our period. The third and fourth places are therefore assigned to France and Italy respectively.

The next period A D 1725 to A D 1770 is comparatively barren. First there are very few artists in any of the European countries which in the preceding periods had proved a veritably fertile field for painting. Secondly even among those few artists there are very few who can be considered as masters. As if exhausted by their great activity the Netherlands and Spain recede into the background to rest. Germany continues her torpor except for one painter namely Raphael Mengs who is described as rather mechanical. And Italy who had rested during the last period or rather had retarded for a while again steps into the foreground with Tiepolo and Canaletto of whom the former died in 1770 and the latter in 1768. They are supported by others like Longhi and Guardi. The best painters of France are Greuze Chardin Lancret and Nattier. Britain who was not so far represented in painting steps in with Hogarth Reynolds and Gainsborough. Commenting on the work of British artists Jamot has pointed out that from 1730 when Hogarth's first work was produced for about a century Britain had a succession of painting geniuses responding to her highest aspirations. In particular his observation that 'if portrait painting is one of the glories of English art landscape is another in both directions it rose to supreme heights sums up the greatness of their achievement'. We shall therefore rank the contribution in painting of these three countries as Britain first Italy second and France third.

The period A D 1770 to A D 1825 continues rather barren all over Europe. Some of the countries that were prominent in this art in the 17th century like Belgium Holland and Italy produced no painter of any note during this period. For the French people it was a most troublesome period with the Revolution Reign of Terror and Napoleonic wars.<sup>\*</sup> Britain who during the last period for the first time stepped boldly into this arena managed to keep her lead with painters like Romney Lawrence Constable and Blake. The following remark of Robb and Garrison about Constable should here be borne in mind. Beside his earnest and

<sup>\*</sup> Pijoan III p 375 E.B. XVII p 49 Robb & Garrison pp 577 589

<sup>\*</sup> E.B. XVII p 53

invigorating vision of the country side, the older landscapes of Poussin and even Breughel seem synthetic and composed. It was just such observation of nature that characterised Romantic art." In the opinion of Jamot, Lawrence "stimulated the energies of French painting at least as efficiently and opportunely as Constable"<sup>10</sup> In spite of war, difficulties and turmoils, France gallantly followed in the second place with such painters as Fragonard, David and Gericault. The third place, in fairness to Spain, must be assigned to her though she produced only one great painter in this period, namely, Goya. For it is observed of him that though he founded no school, "his strongly personal and spontaneous art greatly influenced the development of modern painting"<sup>11</sup>

U S A made her debut in the cultural field during this period. And though she produced three or four painters, she has to be placed in the fourth rank as some of them received their training and kept on working in other countries. The painter whose work entitles her to this rank is Gilbert Stuart.

Robb and Garrison have aptly called attention to the peculiarity of France, particularly in the 19th century, that all the cultural and spiritual forces current in Europe were drawn and welded together into a synthetic and sustained expression by the French artists. Though their contention that the French Romantic painters were influenced by Constable is not granted by Pijoan, who points out the previous work of the French painters Lorrain and Watteau, yet the very fact that before Constable landscape was not appreciated in France for its own sake makes it clear that the Romantic art of France in the middle third of the 19th century owed something to English art. That other artists like Corot were transformed by their Italian experiences is stated by Pijoan himself<sup>12</sup>. The European inspiration of French art in this period, however, cannot deprive France of her glory. One finds such a large number of eminent painters practising their great art in France in this period that one is carried away by admiration for her. In particular may be mentioned such artists as Ingres, Corot, Rousseau, Courbet, Meissonier, Daumier and last but not most important of them all, Eugene Delacroix. Jamot has called attention to the importance of Daumier as a link with Manet and Degas and to the curious coincidence that the art of Delacroix should have been explained to his contemporaries by Baudelaire through a dissertation which is described as "the masterpiece of art criticism of the century"<sup>13</sup>.

Another characteristic of this period is that almost all the old countries, which had distinguished themselves either in the 16th or the 17th century show signs of rejuvenation of this art. Thus in Italy, we have Fontanesi, in Holland Scheffer, Bosboom and Jongkind, in Spain Lucas and Fortuny. Of the countries which did not produce anything noteworthy, like Portugal, the story continues as it was. The Scandinavian

<sup>10</sup> op cit, p 607 Jamot in E.B. XVII pp 53 56

<sup>11</sup> ibn

<sup>12</sup> Robb & Garrison p 606 Pijoan III p 507.

<sup>13</sup> E.B. XVII pp 57 8

countries and U.S.A., which had made their debut in the 18th century, failed to produce significant painters, though one or two, belonging to the latter country, figure in books on the history of painting.

With Turner and three or four other painters working in Britain in this period Britain occupies the second place. The third place may be assigned to Germany with four of her painters noted in the accompanying list. It is a sign of the times that Germany should have made a definite debut in the field of painting and art in this period, which comes immediately after her greatest period in literary triumphs. The previous period which marks the acme of classical German literature is fallow in this art. Of the old countries Belgium is ranked here as the fourth in spite of the fact that in the accompanying list no fewer than six painters appear under Belgium; because their work does not appear to be so distinguished as the work of the painters of Britain or Germany, though fewer in number.

In the next period, which comprises the last quarter of the 19th and the first quarter of the 20th century, the lead established by France over European painting during the last period is carried forward, and greatly enhanced by a number of new movements that from time to time started there, though many of them died almost a premature death. The number of competent painters striving to give expression to their creative impulse in France from 1870 to about 1925 is nearly sixty, a figure which reminds us of the artistic activity of Renaissance Italy. Among them there are a number who started original schools of painting or are remembered for their effective work like Manet, Degas, Gauguin, Matisse, Renoir and others. Towering above them all is Paul Cezanne, who amongst the moderns is almost the only painter who is compared with the great masters of old by historians of painting. Jamot opines about Manet and Degas that 'there is in them little of that universality which characterizes the great artists of the Renaissance', while about Cezanne, Manson observes: "Cezanne died in 1906 but he, even more than any other painter, has influenced the art of the present day; not only in his own country but throughout Europe and America."<sup>14</sup> Altogether, in spite of some bizarre work, which will have to be considered as more fumbling rather than art, France produced so many masters of such varied talent that her leadership amongst occidental nations in the domain of painting must be considered to have been unchallenged in this period. Manson observes: "Modern art in all countries is essentially French."<sup>15</sup>

The next highest number of painters, who figure in art-histories, hail from U.S.A., no less than thirty-five being noted. Some of them can be easily distinguished as great. The greatest of them by common consent, viz., Whistler and Sargent, worked outside U.S.A. About the former, Pijoan has said that he was 'a painter of genius, perhaps the best of the moderns' and that he 'reminds us at times of Velazquez.'<sup>16</sup>

<sup>14</sup> E.B., XVII, pp. 59, 62.

<sup>15</sup> E.B., XVII, p. 62.

<sup>16</sup> Op. cit., III, p. 518.

Others like Winslow Homer, Ryder and Eakins accomplished their work in their native country. We have credited both Whistler and Sargent who are generally considered, next to Cezanne, the greatest among modern painters, to U S A following our usual practice, and have therefore assigned the second place to that country. Though Scandinavian countries in this period produced more than 20 painters their work does not entitle their countries to a place in the history of art high enough to be included within our ranking. Though Germany produced only 19 painters who figure in such history, yet the work of painters like Uhde, Klinger, Liebermann, Kirchner, Dix, Grosz and others is so significant of the new times that we have thought it necessary to give her the third place. Pijoan, who speaks of Northern Europe having fallen in the 19th century under the influences of both French and German schools of painting, thus observes about Uhde: "Fritz von Uhde was a true German, and he possessed a realism possible only in a Protestant nation. His rather sensational canvasses offered to his public themes from sacred history, transported to the settings of his own time. Von Uhde achieved a wide popularity and even came to influence some of the French painters. Other German artists like Nolde, Dix and "the exasperating Grosz compelled bourgeoisie to look at things which they do not care to see" <sup>17</sup>

The fourth place must be assigned to Britain whose contribution to painting in this period is, even without Whistler and Sargent, fairly important. It begins with the work of Watts and perhaps achieves its culmination in the work of Augustus John.

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<sup>17</sup> op cit III pp 520 546

# PAINTING

## Britain

### A. D. 1300-A.D. 1600

Isaac Oliver .. 1506-1617

### c. 1600-c. 1725

James Thornhill .. 1676-1734

### c. 1725-c. 1770

William Hogarth 1697-1764  
Allan Ramsay .. 1713-1784  
Richard Wilson . 1714-1782  
Joshua Reynolds 1723-1782  
Thomas Gainsborough 1727-1788

### c. 1770-c. 1825

George Romney . 1734-1802  
Richard Cosway c 1742-1821  
John Russell 1745-1806  
William Beechey . 1753-1839  
Thomas Stothard 1755-1834  
Henry Raeburn . 1756-1823  
William Blake 1757-1827  
Nasmyth . 1758-1840  
John Hoppner 1759-1810  
John Opie 1761-1807  
George Morland 1763-1804  
John Crome 1769-1821  
Thomas Lawrence 1769-1830  
Thomas Barker 1769-1847  
John Constable 1776-1837  
R P Bonington 1802-1828

### c. 1825-c. 1870

J M W Turner 1775-1851  
J S Cotman 1782-1842  
Thomas Sully (in  
USA) 1783-1872  
P De Wint 1784-1849  
David Wilkie 1785-1841  
Edwin Landseer 1802-1873  
D G Rossetti 1828-1882

## c. 1870-c. 1925

G F Watts .. 1818-1904  
Ford Madox Brown .. 1821-1893  
Holman Hunt .. 1827-1910  
J E Millaus .. 1829-1896  
Frederick Leighton . 1830-1896  
Edwin Burne-Jones 1833-1898  
Richard Walter Sickert 1860-1942  
P Wilson Steer . 1860-1942  
Henry Tonks .. 1862-1937  
William Rothenstein 1872-  
Ambrose McEvoy .. 1878-1927  
Augustus John .. 1878-  
Paul Nash . 1889-  
John Nash .. 1893-

## France

### -A.D. 1600

Jean Malouel ..  
Henri Bellechose ..  
Simon Narmon ..  
Enguerr ..  
Charonton ..  
King Rene .. 1409-1480  
Pierre Villate .  
Nicolas Fromment . ?-1482  
Jean Bourdichon .  
Jean Fouquet .. 1411-1480  
Jean Perreal .. 1455-1528  
Jeannet Clouet . 1475-1541  
François Clouet .. 1500-1572  
Corneille de Lyon . 1500-1575  
Jean Coussin . 1500-1589

### c. 1600-c. 1725

Antoine Le Nain 1588-1648  
Simon Vouet 1590-1640  
Jean Boullongne 1591-1634  
Jacques Callot . 1592-1635  
Lois Le Nain 1593-1648

## FRANCE—Contd

c. 1600-c. 1725—Contd

Nicolas Poussin	1594-1665
Francois Mansard	1598-1662
Claude Lorrain	1600-1682
Philippe de Champaigne	1602-1674
Matthieu Le Nain	1607-1677
Pierre Mignard	1610-1695
Eustace Le Seur	1616-1655
Sebastian Bourdon	1610-1671
Charles Le Brun	1619-1690
Courtois Le Bourguignon	1621-1676
Robert Nanteuil	c. 1623-1678
Noel Coypel	1628-1707
Claude Lefebvre	1632-1675
Charles de la Fosse	1634-1716
Jean Jouvenet	1644-1717
Parrocel	1648-1704
N Largilliere	1656-1746
H Rigaud	1659-1743
Antoine Coypel	1661-1722
Desportes	1661-1743
Antoine Watteau	1684-1721

c. 1725-c. 1770

Jean Francois de Troy	1679-1752
Antoine Pesne (in Germany)	1683-1757
J B Vanloo	1684-1745
J M Nattier	1685-1766
J B Oudry	1686-1753
Lemoyne	1688-1755
Nicolas Lancret	1690-1743
Ch A Coypel	1694-1752
Jean Pater	1695-1736
J S Chardin	1699-1779
Francois Boucher	1703-1770
Quentin de la Tour	1704-1788
Charles Vanloo	1705-1765
Ollivier	1712-1784
Joseph Vernet	1714-1789
J B Perronneau	1715-1783
Vien	1716-1809
J B Greuze	1725-1805
Drouais	1727-1775

c. 1770-c. 1825

J H Fragonard	1733-1806
Hubert Robert	1735-1809
Lepicie	1735-1784
Louis Moreau	1740-1806
J L David	1748-1825
Mme Vigee Lebrun	1755-1842
Prud'hon	1758-1823
Michel	1763-1843
Gerard	1770-1837
A J Gros	1771-1835
J L. Gericault	1791-1824

c. 1825-c. 1870

J R Isabey	1767-1855
J D A Ingres	1780-1867
J R Auguste	1789-1850
Charlet	1792-1843
J B Corot	1796-1875
F V E Delacroix	1798-1863
Eugene Lamé	1800-1890
Decamps	1803-1860
Paul Huet	1803-1869
Honore Daumier	1808-1879
V Mottez	1809-1897
Th Rousseau	1812-1867
J F Millet	1814-1876
Lyonnais Ravier	1814-1895
Thomas Couture	1815-1879
Chintreuil	1816-1873
J L Meissonier	1816-1891
Charles Daubigny	1817-1878
Chassériau	1819-1856
Gustave Courbet	1819-1877
Ricard	1823-1873

c. 1870-c. 1925

F Varnay	1822-1895
Eugene Boudin	1824-1898
Puvis de Chavannes	1824-1898
Gustave Moreau	1826-1898
Camille Pissarro	1830-1903
Edouard Manet	1832-1883
Edgar Degas	1834-1917
Fantin Latour	1836-1904
G Regamey	1837-1875
A Legros (in England)	1837-1911
Paul Cezanne	1839-1906
A. Sisley	1840-1899
Claude Monet	1840-1926
Odilon Redon	1840-1916
Berthe Morisot	1841-1895
A Renoir	1841-1919
Henri Rousseau	1844-1910
Paul Gauguin	1848-1903
Eugene Carriere	1848-1906
Albert Besnard	1849-1934
Emil Besnard	1849-1924
Flandrain	1856-1921
Seurat	1859-1891
Ernest Laurent	1859-1929
J E Blanche	1861-1942
Rene Menard	1862-1930
Charles Cottet	1863-1925
Toulouse Lautrec	1864-1901
Pierre Bonnard	1867-
Vuillard	1868-1940
Henri Matisse	1869-
Maurice Denis	1870-
Georges Rouault	1871-
Marquet	1875-
Wlaminck	1876-

FRANCE—*Cont'd*c. 1870-c. 1925—*Cont'd*

Dufy	1878-
Eriessz	1871-
Andre Derain	1880-1916
Georges Braque	1881-
Albert Gleizes	1881-
Fernand Leger	1881-
Jean Metzinger	1883-
De Segonzac	1884-
Laurens	1885-
Utrillo	1885-
Jules Pascin	1885-
Ozenfant	1886-
R. T. Bosshard	1887-
Favory	1889-
Vex Alx	1890-
Moise Kishing	1891-
Halicka	1891-
Soutine (Lithuanian)	1891-
Andre Beaudin	1891-
P. Jeanneret (Swiss)	1891-
Auguste Mambour	1896-
Jean Francis Leglenne	1898-
Suzanne Roger	1899-

Overbeck	1789-1869
Von Schwind	1804-1871

c. 1870-c. 1925

Adolf Menzel	1815-1905
Lenbach	1836-1904
Hans von Marées	1837-1887
Leibl	1844-1900
Liebermann	1847-1935
Fritz von Uhde	1848-1911
Klinger	1857-1920
Von Stuck	1867-1928
Emil Nolde	1867-
Paul Klee (Swiss)	1879-1910
Irauz Mare	1880-1916
Eugen Barchner	1880-
Heinrich Nauert	1880-
Max Liebschtein	1881-
Lrich Heckel	1883-
Schmidt Rottluff	1884-
August Macke	1887-1914
Otto Dix	1891-
George Grosz	1893-

## Italy

-c. A.D. 1600

## Germany

-c. A.D. 1600

Meister Francke	
Stephen Lochner	-1452
Lucas Moser	
Casper Isenmann	-1466
Conrad Witz	1400-
Hans Multscher	-1467
Michael Wohlgemuth	1434-1516
Martin Schongauer	1445-1491
Meister Wilhelm	
Holbein the Elder	1460-1524
Albrecht Durer	1471-1528
Lucas Cranach	1472-1553
Burgkmair	1473-1531
Baldung Grien	1475-1522
Mathias Grunewald	-1530
Altdorfer	1480-1538
Joos von Cleve	-1540
Martin Schiffrer	-1541
Bartholomaeus Bruyn	1493-1544
Hans Holbein	1497-1543
Christoph Amberger	1500-1561
Aldegrevier	1509-1555
Hans Maler	

c. 1725-c. 1770

Raphael Mengs (in Spain)	1728-1779
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c. 1825-c. 1870

Cornelius Schadow	1783-1867
	1789-1862

Duccio di Buoninsegna	c. 1255-1319
Giotto	c. 1267-1337
Simone Martini	c. 1284-1344
Orcagna	c. 1308-1368
Altichiero	c. 1320-c. 1380
Spinello	c. 1330-1410
Lorenzo di Bicci	1350-1427
Taddeo Bartoli	1363-1422
Gentile da Fabriano	1370-1427
Ottavino Nelli	-1444
Pisanello	1380-1456
Masolino	1383-1447
Fra Angelico	1387-1455
Andrea del Castagno	1390-1457
Squarcione	1397-1474
Paolo Uccello	1397-1475
Jacopo Bellini	c. 1400-c. 1470
Domenico Veneziano	1400-1461
Masaccio	1401-1428
L. B. Alberti	1404-1472
Filippo Lippi	1406-1469
Lorenzo di Pietro	1412-1480
Piero della Francesca	1416/20-1492
Benozzo Gozzoli	1420-1497
A. Baldovinetti	1427-1499
Gentile Bellini	1429-1507
Cosimo Tura	1430-1475
Alunno	1430-1502
Giovanni Bellini	c. 1430-1516
Crivelli	1430/35-1493
Ercole Roberti	1496
Antonio Pollaiuolo	1431-1498



## ITALY—Contd

c. A.D. 1600—Contd

Mantegna	1431-1506.
Francesco Cossa	c 1435-1477
Verrocchio	1435-1488
Melozzo da Forlì	c 1438-1494
Cosmo Rosselli	1439-1507
Sandro Botticelli	1444-1510
Domenico Ghirlandajo	1449-1494
L. Sebastiani	1449-1512
Francis	c 1450-1517
Pietro Perugino	c 1450-1524
Luca Signorelli	c 1450-1523
Liberale da Verona	1451-1515
Leonardo da Vinci	1452-1519
Bernardino Pinturri cchio	1454-1513
Benfigli	1454-1496
Filippino Lippi	1457-1504
Jacopo da Barbari	-1516
Cima de Coneghano	1459-1517
Cesare da Sesto	-1520
Lorenzo di Credi	1459-1537
Lorenzo Costa	1460-1536
Piero di Cosimo	1462-1521
Carpaccio	c 1465-c 1522
Boltreffio	1467-1516
Catena	c 1470-1531
Fiorenzo di Lorenzo	1472-1520
Borognone	c 1473-1524
Albertinelli	1474-1515
Bernardino Luni	c 1475-c 1532
Fra Bartolommeo	1475-1517
Michaelangelo	1475-1564
Sodoma	1477-1549
Titian	c 1477-1576
Giorgione	c 1478-1510
Dosso Dossi	1479-1542
Basali	1480-1520
Palma Vecchio	c 1480-1528
Ferrari	c 1480-1546
Lorenzo Lotto	c 1480-1506
Garofalo	1481-1539
Raphael	1483-1520
Pordenone	1483-1539
R. Ghirlandajo	1483-1561
B. Cavallo	1484-1522
Cavazzola	1486-1522
Andrea del Sarto	1486-1531
Correggio	1494-1534
Pontorno	1494-1556
Moretto	1498-1555
Perin del Vaga	1500-1547
P. Bordone	1500-1570
Bronzino	1503-1572
Parmigianino	1504-1540
Daniels da Volter	1509-1566
Buonconsiglio	-1537
Bonifazio	-1540

Bassano	1510-1592
Tintoretto	1518-1594
Moroni	1520-1578
Schiavone	1522-1582
Luca Cambiaso	1527-1585
Baroccio	1528-1612
Veronese	1528-1588
Aless. Allori	1535-1607
Palma Giovine	1544-1628
Luigi Carracci	1555-1619
Agostino Carracci	1557-1602
Annibale Carracci	1660-1609
Caravaggio	1569-1609

## c. 1600-c. 1725

Guido Reni	1573-1642
Cristofano Allori	1577-1621
Francesco Albani	1578-1660
Domenichino	1581-1641
Domenico Feti	1589-1624
Guercino	1591-1666
Pietro da Cortona	1596-1669
Sassoferato	1605-1685
Salvator Rosa	1615-1673
Carlo Maratta	1625-1713
Luca Giordano	1632-1705
Manfredi	

## c. 1725-c. 1770

Rosalba Carriera (in France)	1675-1757
G. B. Piazzetti	1682-1754
Panini	1695-1768
Tiepolo	1696-1770
Canaletto	1697-1768
Pietro Longhi	1702-1762
Zuccarelli	1702-1788
Francesco Guardi	1712-1793
P. Belotto	1724-1780

## c. 1825-c. 1870

Fontanesi	1818-1882
Monticelli (in France)	1824-1886

## c. 1870-c. 1925

Michele Cammargno	1835-1920
Maccari	1840-1919
F. Zandomenighi	1841-1919
Eugenio Prati	1842-1907
Giulio Giardi	1843-1917
Antonio Leto	1844-1913
E. Delbono	1844-1915
De Nittis	1846-1884
Bartolommeo Bezzi	1851-1923
Mario de Maria	1852-1924
Antonio Mancini	1852-
Angello Morbelli	1853-1919
Emilio Gola	1852-1923
Tallone	1853-1919

ITALY—*Contd*c 1870-c 1925—*Contd*

Segantini	1858-1899
Mario Puccini	1869-1920
Umberto Boccioni	1882-1916
Gino Severini	1893-
P. Fragonard	1896-1922

## THE NETHERLANDS

## Belgium

A.D. 1300-A.D. 1600

Hubert van Eyck	1366-1426
The 3 Brothers de Limbourg	Early 15th Century
Jan van Eyck	1387-1440
Petrus Cristus	1395-1472
Roger van der Weyden	1400-1464
Dirk Bouts	1410-1475
Hugo van der Goes	c 1420-1485
Hans Memling	c 1430-1494
Van der Meire	1450-1512
Gerard David	1450/60-1524
Quentin Metsys	1466-1530
J. Gossaert (Mabuse)	1470-1542
J. Patinir	1485? 1524
Bernard van Orley	1490-1542
Lancelot Blondeel	1495-1561
Van Hemessen	1500-1560
Pieter Breughel	1505-1569
Martin de Vos	1531-1603
Coninxloo	1544-1607
Franken	1542-1616

c. 1600-c. 1725

Paul Bril	1554-1626
Adam van Noort	1557-1641
Otto Voenius	1558-1629
Hell Breughel	1564-1638
Velvet Breughel	1565-1622
Frans Pourbus	1569-1622
Peter Paul Rubens	1577-1640
Snyders	1579-1657
D. Teniers the Elder	1582-1649
G. De Crayer	1584-1669
Cornelius de Vos	1585-1651
Paul de Vos	1590? 1678
Snayers	1592-1667
Jordaens	1593-1678
Duquesnoy	1594-1646
Rombouts	1597-1637
Antony van Dyck	1599-1641
Jacob van Oost	1600-1671
Philippe de Cham	
paigne	1605-1674
Brouwer	1605-1638
Quellin the Elder	1609-1668
D. Teniers the Younger	1610-1690
Jan Fyt	1611-1645?
David Ryckaert	1612-1661

Jan Siberechts	1627-1703
Van der Meulen	1632-1690

c. 1825-c. 1870

Francois Navez	1787-1860
F. de Braekeleer	1792-1883
Macon	1796-1877
Hendrick Leys	1815-1869
Charles de Croux	1825-1870
Hippolyte Boulenger	1837-1874
Henri de Braekeleer	1840-1888

c. 1870-c. 1925

Alma Tadema (in England)	1836-1912
A. J. Heymans	1839-1921
James Ensor	1860-1917
Eugene Laermans	1864-
Albert Baertsoen	1866-1922
Evenepoel	1872-1900
Evaile Claus	1879-1914
Van Tongerloo	1886-
Leon Federic	

## Holland

A.D. 1300-A.D. 1600

Albert van Ouwater	c 1430-1460
Jerome Bosch	1450-1518
Gerald de Saint Jean	c 1465-1493
Jean Mostaert	1474-1556
J. Cornelissen	1480-1533
Lucas van Leyden	1494-1533
Jan Schoorel	1495-1562
Cornelis Tennissen	1500-1553
Pieter Pourbus	1510-1584
Anton Mor (Moro)	1512-1576

c. 1600-c. 1725

C. Cornelissen	1562-1638
Mierevelt	1567-1641
Moreelse	1571-1638
Ravensteyn	1572-1657
Frans Hals	1580-1666
Lastmann	1583-1633
Nicolas Elias	1590-1655
Honthorst	1590-1656
Th. de Keyser	1596-1667
Van Goyen	1596-1656
Verspronck	1597-1662
Salomon Ruysdael	1600-1670
Van der Neer	1603-1677
Rembrandt	1606-1669
C. van Everdingen	1606-1679
Salomon de Woude	1609-1656
Jan Asselyn	1610-1652
Santvoort	1610-1680
Van Ostade	1610-1685

## SPAIN—Contd

## c 1600-c 1725

Ribalta	1550-1628
Las Roelas	1558-1625
Las Cuevas	1568-1635
Pedro Orrente	1570-1644
J B de Mayno	1569-1649
Pacheco	1571-1654
Herrera the Elder	1576-1656
Carducho	1578-1638
Tristan	1586-1640
Ribera	1588-1656
Juan Rizi	1597-1675
Zurbaran	1598-1664
Velazquez	1599-1660
Alonso Cano	1601-1667
Francesco Rizi	1607-1685
Correno de Miranda	1614-1685
Mazo	1615-1667
Murillo	1618-1682
Vlades Leal	1630-1691
Sebastian Munoz	1654-1690
Clauder Coello	-1693

## c 1725-c 1770

Antonio Viladomat	(1st half 18th century)
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## c 1770-c 1825

Goya	1746-1828
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## c 1825-c 1870

Eugenio Lucas	1824-1870
Fortuny	1838-1874

## c 1870-c 1925

Sorolla	1863-1923
Zuloaga	1870-
Zubiaurre	1879-
Picasso	1881-
Juan Gris	1887-1927

## The United States of America

## c 1725-c 1825

J Feke	1705-1750 ?
J S Copley (in Eng land)	1737-1815

## Benjamin West (in England)

C W Peale	1741-1827
Gilbert Stuart	1755-1828
John Trumbull	1756-1843
John Vanderlyn	1775-1852
Rembrandt Peale	1778-1860
Washington Allston	1779-1843

## c 1825-c. 1925

S F B Morse	1791-1872
John Neegle	1799-1865
Henry Inman	1801-1846
George Fuller	1822-1884
W M Hunt	1824-1879
George Innes	1825-1894
Whistler (in England & France)	1834-1903
John La Farge	1835-1910
Wyant	1836-1892
Homer Martin	1836-1896
Winslow Homer	1836-1910
Elhu Vedder	1836-1923
Thomas Eakins	1844-1916
Mary Cassatt (in France)	1845-1926
A P Ryder	1847-1917
Frank Duveneck	1848 1919
W M Chase	1849-1916
A H Thayer	1849-1921
Abbey (in England)	1852-1911
J Alden Weir	1852-1919
Howard Pyle	1853-1911
F de Forsch Brush	1855-1941
Kenyon Cox	1856-1919
J S Sargent (in England)	1856-1925
J R de Camp	1858-1923
Childe Hassan	1859-1935
Gari Melchers	1860-1932
Arthur B Davies	1862-1928
Cecilia Beaux	1863-1942
Robert Henri	1865-1929
George B Luke	1867-1933
C D Gibson	1867-1944
Albert Sterner	1871-1918
E L Blumenschein	1874-
G W Bellows	1882-1925
Rockwell Kent	1882-
Kroll	1884-
Thomas Benton	1889-
Grant Wood	1892-1942
J R Frohnsbee	1892-

## CHAPTER III

### SCULPTURE

**S**CULPTURE which with painting is the oldest of arts in Occidental Civilization has a slightly different history from its sister. When this art reappears in the Grecian civilization it definitely achieves a culmination which is reached thereafter only rarely. We know the same cannot be said about painting. The great Greek masters of the art of sculpture are known by name and are held up to as masters for all time and as the standards of comparison. Phidias and Praxiteles the great Greek masters achieved such triumphs in their art that ever afterwards till today its practitioners whether they belong to one school or the other generally study their work. Further the activity of the Hellenistic period as well as of the Romans cannot be said to be either insignificant or decadent though there may be difference of opinion as regards its precise contribution. There is no doubt that the Romans perfected the portraiture of human face in marble and such other hard material.<sup>1</sup> There was a brief fallow period extending over a few centuries till Christianity rekindled the desire for sculptured figures and even brought some new ideas from the East to be incorporated into the sculptural art. From about the 9th century A.D. to about the end of the 15th century occidental sculpture is so preponderantly concerned with icons and life connected with Christian faith and traditional history that it may with rare exceptions be designated as the Christian period of occidental sculpture.

Another peculiarity of this art is that some of the countries like Holland for example which made a distinct contribution to the art of painting remained entirely untouched by an impulse for sculptural expression. Others like Germany, Belgium and Spain made in the earlier period only mediocre contributions not comparable with their achievements in painting. The same is true of Britain.

In the first period of the history of occidental sculpture i.e. before A.D. 1600 Italy as in the art of painting was the supreme leader. Like painting Renaissance sculpture in Italy may be said to have begun towards the end of the 13th century but its definite debut as something

<sup>1</sup> Chase and Iost pp. 138 139 140 167 Robb and Garrison pp. 306 307 310 313 319 339 340

really vital and progressive may be dated with the work of Ghiberti in the first quarter of the 15th century. Though the work of some of them, like Donatello's, is great, yet it is very largely, almost wholly, confined to religious subjects; only here and there as in the work of Donatello do we see it freeing itself from its sacred shackles into the free air of culture. From this point of view, viz., of sculpture as an artistic expression not hitched to religion, the work of the great Verrocchio is significant. Another realist, though not as great as Verrocchio, was Antonio Pollaiuolo, who in exploring for the expression of his chief interests viz., "the scientific investigation of artistic anatomy and a representation of varying movements" almost forestalls Michelangelo, though on a slightly lower plane. Antonio Rizzo in his figure of Eve gave direct presentation of the new voluptuousness of feminine beauty. But the greatest triumphs of Italian sculpture were achieved in the 16th century in the work of Michelangelo. Though this great sculptor is concerned with the delineation of architectural figures and Christian themes yet even there he shows that he is trying to give expression to his ideas in sculptural form. Witness, for example, his two different sculptural representations of Pieta. In the 'sleeping captive' he achieved his greatest triumph in the representation of the male nude a triumph which remains a standard for all time. In his contorted figures of massive sizes and proportions, even when he is dealing with Biblical subjects as for example, in the "Madonna and the Child" of the Medici Chapel, he shows his intense interest in movement and justifies the assertion that he was the father of the Baroque art.<sup>2</sup> While Michelangelo was executing his colossal, contorted, or magnificent and dignified figures, Jacopo Sansovino and Benvenuto Cellini were producing figures which are described as elegant and delicate. The last of the real Renaissance sculptors of Italy, Giovanni Bologna, delighted in executing work in the line of Michelangelo of colossal or contorted figures. Witness his work "Rape of the Sabine Woman". With such a galaxy of sculptors and such enduring work in this art Italy unchallenged takes the first place in the sculptural activity of Europe in the period before A.D. 1600.

France who from the 13th century onwards was producing good Christian sculpture suited to her Gothic architecture, revealed from time to time, both the idealistic as well as the realistic tendencies in her work. In the sculptural art of the late 15th and early 16th century, in the work of Michel Colomb, her greatest triumphs in this art were achieved. It is generally pointed out that there was no influence from the South but that French sculptural art developed on its own. It was only after the immediate pupils of Colomb had exhausted themselves that the influence of the Italian Renaissance was felt. The most celebrated French sculptor of the 16th century, Jean Goujon shows more of the Italian influence than of Gothic naturalism in his great achievement. Other great French sculptors of this period were Pilon and Richier. With this record France naturally claims the second place.

\* Chase and Post pp. 300-303, 315-317, 326, 335-342. Pigeon III, pp. 205-217.  
Robb and Garrison pp. 394-403.

Though Spanish sculpture like Spanish painting was largely executed by Italians, yet there were a number of native sculptors who came forward and contributed their mite as in painting. Three sculptors who are well known for their work in this period are Berruguete, Juan de Juni and Becerra. Berruguete and Becerra are generally regarded as Michelangelo's pupils. Though these sculptors executed great work they were still mastered by religious fervour and used the same old Spanish medium, viz., wood, and also coloured it. In view of the fact that contemporary German sculptors executed great work, yet the greatest of them is not considered by Pijoan to be modern in outlook we may place Spain in the third place.<sup>3</sup>

Germany with a number of sculptors to her credit in this period of whom Vischer and Riemenschneider may be mentioned, naturally walks into the fourth place in a period, when outside Italy and France sculptural activity was rather low.

As we have noted, the next period in occidental artistic history, viz., 1600-1725, is generally known as the Baroque period. Characteristics of the Baroque are illustrated much more in sculpture even than in painting and the great originator, disseminator and master of the Baroque was the Italian Lorenzo Bernini. As Pijoan has observed 'Bernini had the most phenomenal success during his lifetime. Idolized by the generation succeeding him he was violently denounced by the generation that followed. He was partially resuscitated in the 19th century and it is only in the 20th century that there has been a tendency to rehabilitate his reputation and today he is considered a man of extraordinary genius and his works are daily growing in estimate'.<sup>4</sup> Chase and Post have remarked on his technical dexterity which in their opinion has been 'rarely, if ever, equalled in the world's history'. They also refer to his partial idealization of his figures and his ingenuity in composition, whereby he raised them 'from the sphere of the particular into objects of universal interest and beauty'.<sup>5</sup> Other Italian sculptors of this period were either his pupils or his subordinates who simply completed some of his gigantic works. Even though other countries of Europe produced a larger number of sculptors and the combined work of them comes to very much, yet it was inspired by Bernini's work and partly because Bernini's output itself as well as its quality was great, they cannot be accorded the first rank in sculptural activity. We place Italy in the first rank.

Robb and Garrison in their chapter on European Sculpture 1550-1800, mention only the French and Italian sculptors and omit all reference to sculptors of any other nationality. This procedure would lead one to assign the second place in sculpture in the period 1600 to 1725 to France. In our opinion that would be a wrong estimate. Pijoan has dilated on the extremely good work that was produced by Spanish sculptors—Spanish in the real sense because now they were the natives

<sup>3</sup> Chase and Post, pp. 366-369. Pijoan III, pp. 282-284, 323-324.

<sup>4</sup> *op. cit.*, Vol. III, pp. 350-351.

<sup>5</sup> *op. cit.* pp. 374-375.

of the soil—like Fernandez, Montanez, Zarza Pedro de Mena and Alonso Cano. It is a characteristic of Spanish sculptural activity that much of it is religious and large amount of it polychrome. Nevertheless, such pieces as Fernandez's "Pieta" though religious in conception, can appeal like Michelangelo's on the same subject to a universal audience. Chase and Post have considered the general quality of Spanish sculpture of this period to be so high as to describe it as "only less distinguished than the more famous painting of Velazquez, Ribera, Zurbaran and Murillo".<sup>6</sup> We therefore assign the second place to Spain.

Of the ten French sculptors listed for this period Puget, Girardon, Coyzevox, and Nicolas Coustou may be singled out for mention. Puget was a complete master of Baroque but had evidently derived his inspiration from the Italians. Others tended towards classicism. In some of the work of Girardon different figures are brought together in greater unity than in some of Bernini's. Though Girardon had travelled in Italy and was influenced by Italian art, the influence he imbibed was that of the past and not of the contemporaries.<sup>7</sup> France walks into the third place.

The low country of Belgium produced at least five sculptors in this period of whom Verhulst worked in Holland. His work is characterized by naturalism. Prof. Hudnut refers to Verbruggen.<sup>8</sup> Altogether, therefore the Netherlands may be awarded the fourth place.

About 1725 in the artistic activity of occidental civilization there is a discernible change the Baroque giving place to what is known as the Rococo, which was more or less a purely French development. In sculpture too it is apparent. And characteristically enough, during the period 1725 to 1770 though sculpture is almost at the lowest level all over Europe, yet the contribution of France was not only not insignificant, but actually great. France definitely takes the first place in the sculptural activity of this period with such artists as Bouchardon, Pigalle and above all, Falconet. Suffice it to note that, in the estimation of Chase and Post, Falconet "represents the highest possibilities of the French style of the 18th century, freed from its pronounced and extravagant phases and his women are almost as bewitching as those of Clodion who belongs to the next period".<sup>9</sup> The contributions of other countries are really very low, yet they may be ranked thus: Belgium with Verhaegen as the second and Spain with Zarcillo and Italy with Bracci as the third and the fourth respectively.

By about the beginning of the third quarter of the 18th century or even a little earlier, the Rococo spirit was giving place to a movement which is known as neo-classicism. The knowledge of antiquity brought to the forefront by the researches of Winckelmann had inspired the artists to a flight to classicism. The high priest of neo-classicism in sculpture was the Italian Canova. As Chase and Post have observed "His

<sup>6</sup> *op cit* p. 411. Pijoan III pp. 283-287.

<sup>7</sup> Chase and Post pp. 383-386. Robb and Garrison p. 417.

<sup>8</sup> *E.B. XX* p. 203.

<sup>9</sup> *op cit* pp. 190-391.

work embodies some of the greatest and softest Praxitelean work.<sup>10</sup> In spite of French sculpture in this period laying the foundation of its future greatness, with Canova's work Italy secures for herself the first rank in sculptural activity. France had a number of good sculptors in this period of whom Clodion and Houdon may be singled out for mention. In point of characterizing his portraits Houdon is generally considered to stand very high and when this aspect of the art of the great sculptor Rodin is traced to this feature of Houdon's art one understands the significance of Houdon's portrait work.<sup>11</sup> For the first time in the history of this art Scandinavian nations figure with the Danish Thorwaldsen who according to Pijoan is along with Canova the only sculptor worthy to be named in this period.<sup>12</sup> Germany after the lapse of about two centuries makes a bid for a place in this activity. Dannecker united the modern naturalism with the ancient principles of rhythm and harmony and the greatest German sculptor of the 18th century Schadow may also be assigned to this period. Germany thus will rightly claim the fourth place.

By 1830 neo-classicism had exhausted itself and the romantic movement which in English literature was coming to its end by this year invaded the world of continental letters and arts. Though as pointed out by competent authorities sculpture does not easily lend itself to such movement yet its influence is clearly felt in that activity too. And France decidedly led the nations of Europe with such sculptors as Rude and Carpeaux who in some of his methods is declared to have anticipated Rodin. David with his classicism and above all Barye who as Prof. Hudnut informs us is the most original and virile sculptor of his time.<sup>13</sup>

In this period Britain produced a sculptor in the person of Alfred Stevens whose work as noted by Chase and Post was entirely apart from customary style of English sculpture of this period. They observe

In a modern sense of beauty in composition and in imaginative conception if not in realism he had few rivals of his own age in Europe. Largely self-taught he remained impervious to neo-classicism and anticipated the general European return to enthusiasm for the Renaissance.<sup>14</sup> We have thought it fit to assign the second place to Britain because of the anticipatory work of this great sculptor. U.S.A. who so far had not figured in occidental cultural history may be said to step into the arena with a number of sculptors beginning with Greenough and ending with Rinehart with Hiram Powers Crawford Rimmer and others. Their work shows generally the influence of neo-classicism and as such on the European background seems to belong to the last period. In Italy on the other hand there were living in this period three sculptors Bartolini Dupre and Vella of whom the first two worked

<sup>10</sup> *op cit* p 470

<sup>11</sup> Chase and Post p 394 Robb and Garrison p 428

<sup>12</sup> *Loc cit* p 472

<sup>13</sup> Robb and Garrison p 476 Chase and Post pp 436-440 E.B. XX p 204

<sup>14</sup> *op cit* pp 480-481



more or less in the naturalist style within bounds. The work of Dupre ranks 'as gospel of harmonious fusion of the beautiful and the real'. In some of his religious sculpture, he is really beautiful. That Vella overdid realism is no ground for belittling Italian idealism as represented by Dupre. We therefore assign the third place to Italy and the fourth to U S A.

The period 1870 to 1925, our last period, is very rich in sculptors and perhaps equally rich in various new movements, though not as much as in painting. It is remarkable enough because it produced the only sculptor who, among those who lived and worked after A D 1600, is compared with the great masters of the Renaissance and of antiquity, but also because towards its latter part it produced work which can properly be described as abstract sculpture, the like of which was never before attempted during the whole history of sculpture. The great sculptor, who by common consent is ranked with the great masters of old, is the Frenchman Rodin. This man alone would have entitled French sculpture in this period to the first rank in occidental sculpture, for he inspired most of the sculptors of the time. But the glory of French sculpture during this period lies in producing quite a number of other sculptors very distinguished in their own lines and many younger contemporaries of whom one initiated another line and school which is appreciated and is still going strong. We refer to Aristide Maillol. His work was first appreciated by Rodin himself. As if to complete the trinity, there was Bartholome who is described as another outstanding figure. As Chase and Post tell us "He stands out from the crowd of Beau-Arts sculptors by having created a physical type, particularly in feminine figures, peculiarly his own. His work *Monument of the Day* is well known for the height of conception and execution he attained here, but never again." A recent art critic observes about Maillol "Something of the warmth and serenity of Greek sculpture is re-born in these works of one of the foremost living artists." <sup>15</sup> Another sculptor, Charles Despiau is described as "Possibly the most acute of living portrait sculptors." <sup>16</sup>

St Gaudens is described by Pijoan as the greatest American sculptor of the 19th century. Epstein who is famous for his figures in stone and for his vigorous bronze portraits though he worked in Britain, must be credited to U S A according to our practice because he was born in New York. Similarly Gaston Lachaise, though born in Paris, was an American and died in New York. About him it is said that he was "a master of the human form in its abundant and powerful march considered by his many admirers to be the greatest American sculptor." <sup>17</sup>

Paul Manship is another sculptor who has rendered great services and brought credit to American sculpture in this period. His work mostly looks decorative in intent but is very pleasing. Unlike most occidental sculptors he looks to some inspiration from India. There

<sup>15</sup> Chase and Post pp 448-455, Pijoan III pp 497-499 E.B. XX pp 204-205

<sup>16</sup> Robb and Garrison pp 428-430 432-434, E.B. XX p 205

<sup>17</sup> *Art in our Time*

are a number of other sculptors who are listed. The work of all taken together entitles U.S.A. definitely to the second place.<sup>18</sup>

Another remarkable feature of this period is the debut made by Slavonic nations in the field of sculpture. There are only four of them as will be found from the list but all of them are considered very vital sculptors. Brancusi though a Roumanian, is included by us among the Slavs for obvious reasons. Archipenko who has for the last 20 years and more settled in U.S.A., is a Russian. The work of these Slavonic sculptors strikes new paths. Some of them like Brancusi got their tuition from Rodin. Troubetzkoi the Russian, is described as standing 'at the head of the whole group of sculptors in various countries whose most characteristic works are small sketches recording monumental impressions of persons and things. In his attitude towards art he has been very much influenced by Tolstoi in its practice he has revealed high gifts of keen observation vividness force of expression and crispness of style'. About Brancusi it is observed "The great sculptor of abstract forms which are beautiful in themselves rather than as representations of nature". About Mestrovic's work it is said that he combines something of Hellenic impersonality without the impassiveness of Maillol's figures in his portraits without being influenced by French art. With these giants we have thought it necessary to accord the third place to Slavonic nations.<sup>19</sup>

Germany not only produced a number of sculptors but also a few who stand out by their work. About Hildebrandt Prof Hudnut has remarked that he was "one of the great masters of our time". Chase and Post, too have noted how he anticipates in some way the French sculptor Maillol. Barlach's work is described as either vehement or poignant in contrast to the impassiveness of modern sculpture. Max Klinger is another German sculptor of note. And Elchmbruck is described as 'one of the greatest of the 20th century sculptors'. Much of his art is repudiated in his own country. Klinger's seated figure of Beethoven represents one of his extraordinary conceptions. His other work entitled "Drama" is famous for its involved grouping and positions. Kolbe's work shows an interesting and promising synthesis of movement and formal harmonies. We therefore assign the fourth place to German sculpture.<sup>20</sup>

<sup>18</sup> Pijoan III p 500 Chase and Post pp 501 500 520 Robb and Garrison pp 430-432 435-436 *Art in our Time, L.B.* XX p 205

<sup>19</sup> Chase and Post pp 492 493, Pijoan III pp 442-443 Robb and Garrison pp 434-435 438-439 *Art in our Time, L.B.* XX pp 204 205

<sup>20</sup> Chase and Post p 467 *Art in our Time* Pijoan III p 499 *L.B., X* pp 204 205

# SCULPTURE

## Britain

### c. 1600-c. 1725

Stone	1586-1647
Gibbons	1648-1721
Bird	1667-1731

### c. 1725-c. 1770

Scheemakers	1691-c 1770
Rysbrack	1693-1770

### c. 1770-c. 1825

Wilton	1722-1803
Nollekens	1737-1823
Bacon the Elder	1740-1799
Flaxman	1755-1826
Chantrey	.. 1781-1841

### c. 1825-c. 1870

Alfred Stevens	.. 1817-1875
Foley	.. 1818-1874
Boehm	.. 1834-1890

### c. 1870-c. 1925

G. F. Watts	1817-1904
Brock	.. 1847-1922
Thornycroft	1850-1925
Onslow Ford	1852-1901
Alfred Gilbert	1854-1934
Drury	1859-
George Frampton	1860-1928
Derwent Wood	1871-1926
Fric Gill	1882-1940
Frank Dobson	1888-

## France

### -c. 1600

Jean Michel	..
Georges de la Sonnette	..
A. Le Moiturier	1425-1497

Michel Colomb	1430-1512/19
Guillaume Regnault	.. 1450-1533
Pierre Bontems	..
Ligier Richier	1500-1572
Jean Cousin	1500-1590
Jean Goujon	.. 1510-1566
Germain Pilon	.. 1535-1590
Barthelemy Prieur	.. c.1540-1611

### c. 1600-c. 1725

Simon Guillain	1581-1658
Jacques Sarrazin	.. c 1588-1660
Francois Anguer	.. 1604-1669
Michel Anguier	.. 1612-1686
Lehongre	.. 1618-1690
Pierre Puget	.. 1622-1694
Guardon	.. 1628-1715
Legros	.. 1629-1714
Coyzevox	.. 1640-1720
Nicolas Coustou	1658-1733

### c. 1725-c. 1770

Guillaume Coustou	1677-1746
Roubillac (in England)	1695-1762
Bouchardon	.. 1698-1762
Adam	.. 1700-1750
Lemoigne	.. 1704-1778
Adam	.. 1705-1778
Pigalle	1714-1785
Falconet	.. 1716-1781
Caffieri	.. 1725-1792

### c. 1770-c. 1825

Pajou	1730-1809
Clodion	1738-1814
Houdon	1741-1828
Chinard	1756-1813
Cartellier	1777-1831
Chaudet	.. 1773-1810

## c. 1870-c. 1925

FRANCE—*Contd*

## c. 1825-c. 1870

Rude	1784-1835
David	1788-1856
Pradier	1790-1852
Barye	1796-1875
Perault	1809-1879
Ricard	1823-1872
Carpeaux	1827-1875

## c. 1870-c. 1925

Fremiet	1824-1910
Dubois	1829-1905
Falguiere	1831-1900
Chapu	1833-1891
Dalou	1838-1902
Rodin	1840-1917
Saint Marceaux	1845-1915
Mercie	1845-1916
Albert Bartholome	1848-1925
Maillo	1861-
Bourdelle	1861-1929
Joseph Bernard	1870-
Charles Despiau	1874-
Bouchar	1875-
Landowska	1875-
Buchamp-Villon	1876-1918
Henri Laurens	1885-
Gaudier Brezka	1891-1915

## Germany

## -c. 1600

Jorg Syrlin	1425-1491
Nicolaus von Leyen	-1493
Pacher	1430-1495
Veit Stoss	1440-1533
Adam Kraft	1456-1507
Hans Jost	1460-1510
Adolf Danher	c 1460-1523/24
Vischer	1460-1529
Riemenschneider	1460-1531
Hans Danher	c 1485-1538
Flötner	c 1485-1546
Vischer the Younger	1487-1538

## c. 1600-c. 1725

Degler	-1637
Monsterman	c -1639
Pernoser	1651-1732
Johann Bernhard	
Fischer von Erlach	1656-1723
Andreas Schlüter	1664-1714

## c. 1770-c. 1825

Wagner	1730-1809
Dannecker	1755-1841
J G Schadow	1764-1850
D C Rauch	1777-1857

Begas	1831-1911
Siemering	1835-1905
Wagmüller	1839-1881
Adolf Hildebrandt	1847-1921
Maison	1854-1904
Schmitz	1856-
Klinger	1857-1920
Tuailon	1862-1917
Hahn	1868-
Ernst Barlach	1870-1938
Hoetger	1874-
Kolbe	1877-
Lehmbruck	1881-1919
Renec Sintenis	1888-
Gerhard Marcks	1889-

## Italy

## -c. 1600

Nicola d'Apulia or	
Nicola Pisano	1205-1278
Giovanni Pisano	1240-c 1317
Andrea Pisano	c 1270-1348
Lorenzo Maitani	c 1275-1330
Nanni di Banco	1373-1420
Jacopo della Quercia	1373-1438
Lorenzo Ghiberti	1378-1455
Donatello	1385-1466
Luca della Robbia	1399-1482
Andrea Bregno	1421-1506
Francesco Laurana	c 1425-c 1502
Agostino di Duccio	1427-1478
Antonio Rossellino	1427-c 1479
Desiderio da Settignano	1428-1464
Balducci of Pisa	1429-1489
Vina de Fiesole	1431-1484
Antonio Pollaiuolo	1432-1493
Andrea del Verrocchio	1435-1488
Matteo Cavitati	1435-1500
Andrea della Robbia	1435-1525
Bartolo di Giovanni	-1491
Bicolo da Bari or dell'Arca	-1494
Antonio Rizzo	1499
Benedetto da Majano	1442 1497
G A Amadeo or Omedeo	1447-1622
Guido Mazzoni	1450-1518
Andrea Sansovino	1460-1529
Domenico Fancelli of Settignano (worked in Spain)	1469-1519
Antonio Lombardi	-1516
Giovanni della Robbia	1469-1529
Andrea Riccio	1470-1532
Pietro Torrigiani (worked in England)	1472-1528

ITALY—*Contd*c 1500—*Contd*

Michelangelo	1475-1564
Marina	1476-1534
Bambaja	1480-1548
Jacopo Sansovino	1480-1570
Baccio Bandinelli	1493-1560
Tullio Lombardi	-1559
Antonio Begarelli	-1565
Benvenuto Cellini	1500-1571
Primaticcio of Bologna (worked in France)	1504-1570
Leone Leoni	1509-1592
Giovanni Bologna	1524-1608
Giovanni Bandini or dell'Opera	1540-1599
Filippo Paladino	-1614

## c 1600—c 1725

Pietro Tacca	1577-1640 ?
Il Fiamingo	1594-1643
Bracciolini	1598-1654
Lorenzo Bernini	1598-1680
Alessandro Algardi	1602-1654
Ercole Ferrata	1610-1686

## c 1725—c 1770

Pietro Bracci	1700-1773
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## c 1770—c 1825

Antonio Canova	1757-1822
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## c 1825—c 1870

Bartolini	1777-1850
Dupré	1817-1882
Vela	1890-1891

## c 1870—c 1925

Geruto	1852-
Bistolfi	1859-
Medardo Rosso	1868-
Umberto Boccioni	1882-1916
Modigliani	1884-1920

## THE NETHERLANDS

## Belgium

## c. 1600

Jaques du Broeucq	1500/10-1584
Floris de Vriendt	1614-1675
Cohn (worked in Germany & Austria)	1527/29-1612
Juan de Arle (worked in Spain)	1530-1603
Pierre Franqueville	c 1550-1615

## c 1600—c 1725

Artus Quellin	1609-1668
Luc Faydherbe	1617-1697
Verhulst	1624-1698
Jean Delcour	1627-1707
Hendrick Verbruggen	1655-1724

## c 1725—c 1770

Verhaegen	1701-1759
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## c 1825—c 1870

Guillaume Geefs	1805-1883
Auguste Fraikin	1817-1893

## c 1870—c. 1925

Constantin Meunier	1831-1900
Paul Vigne	1843-1901
Charles van der Stap pen	1843-1910
Thomas Vincotte	1850-
Jef Lambeaux	1852-1908
Guillaume Charlier	1854
Pierre Braecke	1859-
Jubus Lagae	1862-
Victor Rousseau	1865-
George Minne	1867-

## Holland

Colyns de Nole	c 1530-1601
Gerhard (worked in Germany)	c 1545-1620
De Keyzer	1565-1621
De Vries (worked in Germany)	c 1570-1627

## Scandinavian Nations

Thorwaldsen (Danish)	1770-1844
Sinding (Norwegian)	1846-1922
Vigeland ( )	1869-
Carl Milles (Swedish)	1870-

## Slavonic Nations

Troubetzkoi (Russian)	1866-1938
Brancusi (Roumanian)	1876-
Mestrovic (Yugoslav)	1883-
Archipenko (Russian in U.S.A. from 1924)	1887-

## Spain

## c 1600

The Brothers Diaz	
Johan de Terragona	
Pablo Ortiz	
Gil de Siloe	
Ordonez	

SPAIN—*Contd*—c. 1500—*contd*

Footment	c. 1480–c. 1541
Diego Morlanes	
Alonso Berruguete	c. 1486–1561
The Brothers Aleman	
Juan de Juni	c. 1507–1577
Becerra	c. 1520–1570

c. 1600–c. 1725

Gregorio Fernandez	c. 1560–1636
Juan Martinez Monta	
nez	1570–1649
Alonso Cano	1601–1667
Leonardo	1616–1630
Cristobal de Velazquez	
Pedro de Mena Med	
rano	1628–1688
Vasco de la Zarza	

c. 1725–c. 1770

Francisco Salzillo or	
Zarcillo	1707–1781
Felipe de Castro	1711–1775

c. 1800–c. 1925

Bellver	1845–
Querol	1863–1909
Miguel Blay	1866–
Jose Clara	1878–
Mateo Fernandez	1885–
Manolo	

## The United States of America

c. 1725–c. 1825

William Rush	1756–1833
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c. 1825–c. 1870

Greenough	1805–1852
Hiram Powers	1805–1873
Crawford	1813–1857

William Rimmer	1816–1879
Wetmore Story	1819–1895
Thomas Ball	1819–1911
Rinehart	1825–1884

c. 1870–c. 1925

Palmer	1817–1904
Rogers	1825–1892
Adams Ward	1830–1910
Milmore	1844–1883
Warner	1844–1896
Saint Gaudens	1848–1907
French	1850–1931
Niehaus	1855–1935
Adams	1858–
Lorado Taft	1860–1936
Dalhn	1861–1944
Grafly	1862–1929
Macmonnies	1863–1937
Barnard	1863–1938
Bartlett	1865–1925
Pratt	1867–1917
Gutzon Borglum	1867–1941
Borglum	1868–1922
James E Fraser	1876–
Hyatt	1876–
Aitken	1878–
Edward Melarton	1878–
Edmundson Fry	1879–
Polasek	1879–
Leo Lentelli	1879–
Jacob Epstein (in	
England)	1880–
Gaston Lachaise	1882–1930
Paulanship	1885–
Mahonri Young	1887
Malvina Hoffman	1887

## Austria

Donner	1693–1741
Messerschmidt	1732–1783

## CHAPTER IV

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### ARCHITECTURE

**A**RCHITECTURE is a civilizational activity which in some form or other is an invariable accompaniment of civilization. Civilized man has always lived in man built dwellings. It is a characteristic of civilization a characteristic which in some respects is to be met with even amongst pre-civilized communities that an activity of daily life generally tends to develop the ornamental and æsthetic aspect. The dwelling places in course of time not only come to typify and reflect the family life of the people but also their religious systems. Whether it was the place of worship or the place of dwelling that first came to receive æsthetic treatment is a question that may not be solved satisfactorily. But it is well known that throughout the civilizational history of man during the last five thousand years his place of worship has invariably received the attention of his æsthetic capabilities. Whether we cast our eye on the monuments and records of ancient Egypt or on the monuments of ancient Ionia and Athens or whether we turn our attention to the Indian field and fix our gaze on the monuments of Bharhut and Sanchi or whether we travel through Italy over Europe into Britain we come across the same phenomena. The pyramids at Gizeh and the temple at Carnac are the greatest feats not only of Egyptian engineering but of Egyptian architecture. The temples of Ionia and of Athens are generally considered to be exquisite pieces of architecture with the simple designs embodying in themselves so much symmetry and balance that they are held up as architectural paragons. Though the stupas of Bharhut and Sanchi themselves are not feats of architecture yet with their magnificent fencing and gateways they proclaim themselves to be high achievements of Hindu æsthetics.

The tendency of man's æsthetic capability to engraft itself on his spiritual needs has given rise in all climes to the earliest works of architecture. Yet it would appear that the impulse to combine beauty with utility æsthetics with functionalism was very much strengthened and developed in European man with the advent of Christianity. When Rome accepted Christianity naturally the followers of the New Faith turned to the Roman architecture for satisfying their spiritual needs<sup>1</sup>

<sup>1</sup> Fletcher pp 211 213 14 325

Roman religion and Roman secular life not having been based on the principles typified and developed in the Christian Church it was but natural that Roman architecture could not be found entirely satisfactory for Christian purposes. New architectural forms had to arise and we see the rise of Gothic architecture in Northern Europe. In the land of early Christian concentration Italy the new architecture develops out of the Roman into Romanesque and then into Renaissance architecture most highly typified in the Church of St Peter's at Rome. Generations of artists worked on it and architects like Rossellino, Bramante, Raphael, Sangallo, Michelangelo and Bernini have left their mark. Pettoello calls it the greatest church of Christendom<sup>\*</sup>

Once the æsthetic capability of man got used to being employed in things of practical utility it was inevitable that it should operate in the domestic sphere. With the accumulation of wealth domestic architecture becomes one of the recognised modes of utilizing one's wealth and exhibiting one's status. Whether it is the villa of the ancient Egyptian or the Roman house at Pompeii or the villas of imperial Romans this principle applies to them all. And we find that domestic architecture in Greece and more so in Imperial Rome with the growth of her cities is faced with new problems. It had developed itself into town-design and city planning in the Hellenistic age even before it did so in the Imperial age of Rome. Whatever the principles of city planning and town-designing may be Alexandria whose site was selected by Alexander and which was fully laid out in the reigns of the Ptolemies was the earliest planned city housing a few hundred thousand citizens and picturing the culture of the age. Architecture has thus proved itself to be a civilizational activity which not only combines beauty with utility, not only typifies and embodies spiritual aims and needs as well as domestic manners and ideals but also enshrines attempt at civilized living and civic consciousness. Truly has Professor Lethaby described architecture as the matrix of civilization.

In the earlier history of this civilizational activity its achievements in the domestic field are rather difficult to judge because of lack of enough material. In that period the architectural activity expressed itself in the places of worship and in the palaces of the nobility and the rich rather than in the houses of the many. It is the monumental architecture therefore that we have to consider in its early history.

In 1403 with Brunelleschi's transference to Rome began what is now known as the Renaissance Architecture. Brunelleschi's most distinctive work is to be found in some of the smaller ecclesiastical buildings that he built. Churches and palaces were the two chief types of building on which the Italian Renaissance lavished itself. Renaissance architecture is not mere imitation of Roman architecture though it has utilized the experiences of the Romans as laid down by Vitruvius. It is a new creative impulse which started on a very adventurous and fruitful career of nearly three centuries. Vignola and Palladio who died in 1573 and 1580 respectively may be said to mark the end of the

<sup>\*</sup> E.B. IV p 486 VIII p 843 \ pp 841-3 Pettoello p 60



Italian Renaissance architecture Though Michelangelo, who died in 1564, shows the trend of Baroque architecture in much of his work, yet the beginning of the Baroque proper is believed to date about 1600<sup>3</sup> The greatest master of Baroque art and Baroque architecture in particular was Bernini, who was born in 1598 and died in 1680 He was ably supported by Borromini and Longhena<sup>4</sup> Under Bernini's influence great colonnaded squares and open public places with ornamental fountains became a marked feature of the city-design not only of Italy, but of many other European countries Bernini's reputation and prestige were so great that he was invited to France to select plans for a great architectural work in spite of the fact that there were many eminent architects in France at that time<sup>4</sup> With the death of Bernini, the sun of Italian influence may be said to have reached the western horizon. During this period of the Renaissance and of the Baroque, Italian architects were in demand almost everywhere in Europe and a particularly strong contingent had gone to Spain After the death of Bernini, though Juvara, steeped in the tradition of Bernini, was executing work in Spain, yet it was clearly a waning influence even there, because, as we shall see presently, the Spaniards had already taken their cues from the Italians and had started on a much exaggerated plan of Baroque architecture Juvara died in 1735 by which time, in France, who had freed herself from the influence of Italy, the Baroque had culminated into what is generally known as the Rococo During the whole period from 1400 to 1725 we see in Italy such a vast amount of architectural talent of the first order, such magnificent works of architecture and such a volume of theoretical writing and architectural plans that Italian Renaissance and Baroque architects may easily be declared to occupy the first rank among European architects during this period

That architecture of a high order was being produced outside Italy must be quite clear from what we have said about Gothic architecture A very large part of the development of Gothic architecture goes to the credit of France Britain too is known for her contribution in the shape of her peculiar Gothic architecture<sup>5</sup> The independent English tradition received a fresh impetus from the Southern Renaissance architecture through Inigo Jones Thenceforward, the national architecture of England ceased to be an insular experiment and absorbed the European influence to create in the hands of Christopher Wren a new synth is The greatest masterpiece of Wren's work is, of course, St Paul's in London, whose outer dome is, as Leathart remarks, "the most beautiful domical shape ever conceived which stands as a well nigh perfect example of all the attributes of great architecture" In the numerous churches that Wren built in London he combined wherever possible, the English Gothic with the Renaissance Italian tradition In domestic architecture, it would appear, he received some inspiration from Dutch sources and

<sup>3</sup> *E.B.*, II pp 285-286, *E.B.*, III, p 133, XIX, pp 126, 127, 135, 136, 137 and 143 Richardson and Corbato, pp 92-93

<sup>4</sup> Pijoan III pp 360-362

<sup>5</sup> *E.B.*, X, pp 545-546

created a tradition in that field which has gone down as the "Vernacular" architecture of England. It was to invade the continent of Europe in the early years of the 20th century. Leathart observes: "Upon the principles of Wren was founded a great tradition of design of which the smaller Georgian civic and domestic buildings are appropriate examples. Such was the synthesis achieved by Wren that even in the confusion of building styles of the third decade of the 20th century in England the one clear trend was that of the English Renaissance. A great opportunity was offered to Wren when the city of London suffered from fire. In the plan he designed for the reconstruction of the city posterity now recognises that he was far ahead of his time and had shown perfect mastery of the principles of civic design that appears to be a speciality of the 20th century. And it is generally recognised that if that plan had been executed the congestion in the central part of London would not have been anything of the kind that it has been. Such an understanding of town planning and civic design in that age was a rarity. Further, in the designing of St Paul's it was his geometrical knowledge that was employed by him in creating curves and such other orders, an inspiration which it is believed is the source of some of the most modern architecture. Though in France at this time great architects were living though great and magnificent buildings like the Versailles and the Louvre were being erected and the general state of arts was a highly cultivated one yet it is a fact that whereas the French at best represented mainly the Italian Baroque style and its modifications Wren and his followers kept the pure Baroque in its proper place that the work of the French architects did not strike a new line that was taken up by any other European country while the work of Wren and the synthesis that he created became a source of inspiration for later generations. We therefore assign the second place in architectural achievement during the period 1600 to 1725 to Britain. The following observation of Richardson and Corfiato properly appraises the work of Wren. Wren by genius lifted English architecture of the 17th century to the heights of Olympus, destined not only to promote but to overshadow the brilliance of the finest works of architecture produced during the ensuing 18th century. Not the least of his varied contributions were definite rules for the construction of buildings, these at a later date were incorporated in the earliest of the London Building Acts."<sup>6</sup>

France produced a number of well known architects like Philibert de l'Orme, Pierre Lescot, Le Mercier, F. Mansart and Claude Perrault who carried out great works of monumental architecture. But the history of how de l'Orme, the architect of Fontenay, was replaced by the Italian Primaticcio before he could complete his work during the 16th century and how in the 17th century Bernini was brought to Paris to select and sanction the plans of some of the great contemporary architects indicates that great as these architects were their prestige in their own country

<sup>6</sup> Leathart pp 84 88 89 95 112 Pijoan III p 443 Richardson and Corfiato pp 133 134 135 136 139 139 Fletcher pp 781 819 EB XIX, pp 137 142 II p 287 Adams pp 108 109 Fry pp 117 118

was not great enough to withstand the reputation of Italian architects. Though France erected a number of great public buildings, the inspiration of many other nations of Europe during this period and the following in matters architectural came from Italy, Austria and Spain rather than from France.<sup>7</sup> We, therefore, assign to France the third place in the architectural hierarchy of European nations in this period.

For the fourth place there is a keen contest between three countries at least. The Renaissance and Baroque architecture of Spain, widely known as the final phase of Baroque, is known as *Churrigueresque* from the famous Spanish architect Churriguero who developed that style. In the 16th century there was Herrera, the Spanish pupil of Michelangelo. Though Spain with her own sons who were either trained by Italian masters or derived their inspiration from them produced architectural works of great merit yet we find that throughout this period from time to time, famous Italians were drafted to erect great buildings in Spain. That is not to say that there is no distinctive feature in Spanish national architecture. Similarly, the architecture of Austria in the 17th century is considered to be extraordinarily brilliant but the style is the Baroque taken up from Italian architects and developed in a brilliant manner under Austrian conditions. Some of Austria's architects also followed the French development of Italian Baroque. The Dutch on the other hand, though the names of many architects are not known struck an independent line of their own which influenced architecture not only in England but also in Germany.<sup>8</sup> Holland, therefore, may be given the honour of the fourth rank in the European architectural hierarchy of the period A.D. 1600-1725.

As we have stated above, some time after 1725 the Baroque impulse got exhausted in France and was developed into what is known as Rococo. The architects developing this line were Gabriel Boffrand, Meissonier and others, and they did execute some great work. Yet Richardson and Corfiato remark: "The architects of the third quarter of the 18th century did not originate a new style of architecture, but they ended the culminating period with examples of consummate grace."<sup>9</sup> France occupies the first place in the European architecture of this period. In Italy we find Piranesi working, and even influencing by his drawings other European architecture. Yet the sum total of architecture in Italy during this period appears to be rather small. Britain, too, produced some architects whose work is still remembered, for example Chambers and the Adam Brothers produced some significant pieces of Architecture. Austrian architecture was also well known and Germany too had had her quota of architects. Perhaps the ranking for this period may be in the following order: France, Austria, Britain and Germany.

Towards the end of the last period classical revival was already fairly advanced, and the next period viz., A.D. 1770-1825, is generally

<sup>7</sup> Pijoan III pp 306-360 *E.B.* XIX pp 139-140-144

<sup>8</sup> Richardson & Corfiato pp 119-120-122, 112, 118-110, 111, Fletcher, p 735, Pijoan III pp 444-445

<sup>9</sup> *op cit* p 104

considered to be the period of Neo Classicism in art and architecture France under Napoleon I produced some notable work. Especially the work of Percier, Fontaine and Chalgrin may be mentioned. In Britain Dance the Younger, John Nash and Sir John Soane put up some memorable buildings. Especially Nash's planned work of the Regent's Park quadrant though disliked by his successors, is noteworthy for its advanced ideas. The work of the German Schinkel and the appearance of a competent architect in the person of Hansen in Scandinavia (Denmark) are noteworthy items as far as the European continent is concerned. But the centre of attention shifts to the U.S.A. A number of architects Jefferson, Latrobe and Bulfinch, for example, erected structures in the U.S.A. which must be considered to take high rank among architectural products of occidental civilization during this period. On the whole, this period is architecturally rather poor. The four ranks may be assigned to France, Britain, U.S.A. and Germany.<sup>10</sup>

By 1825-30 the neo-classical impulse had worn out and the Gothic impulse seems to have taken possession of Europe. It was in this period, A.D. 1825-1870, that Charles Barry erected the Gothic British Houses of Parliament which are generally considered to be a great building. Another great architect, George Gilbert Scott covered the entire period by his life, having been born in 1811 and having died in 1878. He is credited not only with having led the Gothic revival but also with having made it the duty of the architect to study the character and style of the dwelling that he was going to erect. During this period was also erected a structure by an engineer by name Paxton for the Exhibition of 1851 called the 'Crystal Palace'. It was a structure in steel and glass and as such foreshadowed the architecture of the second and later decades of the 20th century. It should have naturally attracted the attention of contemporaries and become the starting point for new architecture yet it failed to receive the notice it deserved. Its failure in this respect marks this period as one without vision and more or less repetitive of the past. In other countries of Europe too this period was more or less a period of Gothic revival. In France however this revivalism was more widespread and had become eclecticism. Two great architects who worked at this time in France were Labrousse and Viollet le Duc. The Opera House designed and put up by Granier became a source of inspiration for all Europe as the prototype of the opera house. In German speaking areas, too it was more eclecticism than pure Gothic revival. The Museum and the Opera House at Dresden by Semper are believed to be great buildings. Not long after this period was put up by the Danish Hansen the Parliament House at Vienna. In the U.S.A. the impulse from Europe gave rise not only to Gothic but also to Romanesque revival, and a number of great buildings in both these styles were put up. It is interesting to remember that the great opportunity of the U.S.A. architects presented itself just at the end of this period when Chicago and Boston were devastated by fires in A.D. 1871 and A.D. 1872.

<sup>10</sup> Leathart pp 96-97. Eden p 28, Fletcher pp 782-808

respectively<sup>11</sup> Altogether in this imitative period it is very difficult to rank the architectural achievements of the various countries Yet, as far as it is possible to make a decision, we have selected those countries that stand out prominent They may be arranged in their ranks as France, Britain, Germany and Scandinavian nations

The last period, A D 1870 to A D 1925, is the most remarkable period in the architectural activity of occidental civilization This is not to say that the beauty of the Renaissance architecture of Italy is superseded by the beauty of form of buildings put up in this period What is intended to convey is that, in this period as in no other, architecture is becoming an expression of civilization not of the elite, nor even of the pure aristocrats, nay not of the upper classes, but of the whole population Architecture in its religious monumental form begins to occupy a rather insignificant place Domestic and social architecture, on the other hand, comes more and more to the forefront Functionalism naturally pervades much more than aesthetics In yet another broadening out of the field of architecture, *viz*, town planning and civic design, this period not only outbids other periods including the Renaissance but has laid the foundations for the solution of some social problems of the future The city which has been all through civilization an important conglomeration has seemed to be not only the hub of the civilization and culture of a people, but its very life-source It has to be planned so that it not only accommodates its population but provides pleasant conditions of living for them As Henry S Churchill has observed "A city plan is the expression of the collective purpose of the people who live in it, or is nothing" Hence, the same writer observes "Architecture and city planning are one and the same" Saarinen has emphasized the relation between architecture, civic design and culture in a more telling manner He says "Architecture must be definitely understood as an organic and social art form with the mission of creating about man a cultural, healthy atmosphere by means of proportion, rhythm material and colour As such, architecture embraces the whole form world of man's physical accommodations, from the interior of his room to the comprehensive labyrinth of the large metropolis"<sup>12</sup>

The appreciation of the importance of city development must be credited to Britain where Ebenezer Howard conceived the idea and successfully preached it It envisaged garden cities which more or less were themselves units and yet could be aggregated as still larger units providing for a large metropolis that modern civilization calls forth but did not provide for Adams, Mumford, Fry and Churchill, all agree not only in giving priority to Howard but also in valuing his work as more important than that of the Austrian Camillo Sitte \*Sitte's work, on the other hand, is considered to be prior and praised highly by the Finn Saarinen, recently settled in U S A, who thinks that Sir Raymond Unwin adopted, developed and applied Sitte's idea in his own work.

<sup>11</sup> Robb & Garrison pp 193 197, Fletcher, pp 710 713 727-728, 857, 870

<sup>12</sup> Churchill pp 166 186, Saarinen, p 18

\* See \* on next page

Sir Raymond Unwin was Sir Ebenezer Howard's first collaborator in creating the garden city of Letchworth and later created the garden suburb of Hampstead by himself. The influence of Howard and Unwin has been felt in U.S.A. as well as in Holland and in Germany. The new plan of London by Sir Patrick Abercrombie is highly appreciated by competent architects and city-designers. Thus from Sir Ebenezer Howard in the nineties of the 19th century to Sir Patrick Abercrombie in the fifth decade of the 20th century there is almost an unbroken tradition of city designing in Britain which is considered by competent authorities to meet satisfactorily the social needs of the future. These ideas of Howard, it is interesting to note, are such as to meet the civic situations that arise out of the development of the atom bomb. If its dispersal of human conglomerations with green belts round, providing some protection against bombs and fair food during a crisis, will not provide some hope of protection against atomic bombing, then the situation is almost hopeless.

While architecture developed necessarily into city design, in its own line, too, it took such wide strides that the resulting practice has come to be known as New Architecture. The beginnings of steel frame structure as we have seen go further back into the last period. Whereas then it was an isolated phenomenon manifesting itself in one special structure in 1851, it begins to be a wider phenomenon in this period. W. Jenney, the American engineer, designed the Home Insurance Company building in Chicago in 1884 which is generally regarded as the father of modern sky scrapers. Only a few years thereafter between 1887 to 1889, the French engineer Gustave Eiffel erected the Eiffel Tower which is a construction in steel framework. While thus one component of the new architecture, viz. the steel-frame and sky scraperness, was manifested in U.S.A. and France, its other component, viz. all manner of geometrical shapes, was being developed on the continent in the German speaking areas of Central Europe. As Pijoan observes "There were architects who would build only in undulating lines. Some of them wished to base the modern style on mechanical forms of highest efficiency: catenaries and parabolas, while others employed rectilinear metallic elements. The latter were really the creators of a new type, the first prominent examples of which were the buildings of Darmstadt, Vienna and Munich. Here we have the best of the new types arbitrarily created. Whether or not we admire it, it was at least efficient, and out of it has

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\* The date of the publication of Sitte's work as given by Mumford is 1899. Saarinen in his book gives the date as 1889 while in the 14th edition of the *EB* XXI p. 335 fn. 1901 is shown to be the year of its publication at Vienna. If it is to be accepted as the correct date, Howard's publication of his idea is prior to Sitte's. Further from the account of Sitte's contribution given by Mumford and even by Saarinen it seems that his ideas though they were a great advance as town-planning yet could not be said to be such a revolutionary piece of work as that of Howard. And most of the recent architect town-designers draw their inspiration from Howard.

grown today the new reinforced concrete architecture which is already developing original forms of both grace and beauty"<sup>13</sup>

The city design idea as we have seen, was conceived, nurtured and developed in Britain by one set of architects, while others though not connected with this movement helped some of those who were thus connected to spread other aspects of English architecture on the continent of Europe. About 1900, a number of distinguished architects, Ashbee, Mackintosh, Newton, Parker and Unwin not only introduced English architecture, but made it paramount, according to Bruno Taut in Europe. The German, Muthesius, not only translated English works on architecture, but designed buildings on the pattern of English country houses in Germany. Other architects like Sir Edwin Lutyens and Sir Herbert Baker designed some famous buildings in Britain as well as outside Britain. Though, therefore, Britain cannot be said to have produced New Architecture or significantly contributed to the make-up of New Architecture proper, yet the fact of her leading position in city design and in beautiful domestic architecture, both of which impressed themselves not only on Europe but also on U.S.A., must be considered to give her the first rank in architectural achievement in this period. From the trend of Taut's writing it is clear that the great movement of modern architecture in Holland, Austria and Germany in part at least owed its inspiration to British theory and practice.

Though the beginnings of modern architecture are credited to the Dutch Mynheer de Bazel and H. P. Berlage, yet it was in Austria that Otto Wagner, born in 1841, leading the secessionist school began the significant development of modern architecture. It was from Otto Wagner that the German Peter Behrens learnt this new art and developed modern industrial architectural style. And the great German architect and town-designer Walter Gropius and the Swiss-French noted architect, Le Corbusier, derived not only their inspiration, but their first training from Peter Behrens. It is not suggested that the Dutch influence was not felt at all, but what is contended is that the Dutch practice remained more or less restricted and confined to one corner of Europe, shedding only some light here and there which had to be caught up by proper spirits. The Austrian practice on the other hand, begun by Wagner, grows into a movement, enlists disciples and proceeds in a torrential manner to encompass not only Europe but even U.S.A. where some of the principles underlying new architecture had been recorded and specially practised though in a restricted manner, much earlier. At the end of the 19th century, in U.S.A. the work of the architects, Richardson, Louis Sullivan and Frank Lloyd Wright, bear testimony to the great architectural concepts in the field of domestic architecture. At least one of them Wright is described by Taut as "an architect miles ahead of the artistic conceptions of Europe of about A.D. 1900". But as far as Europe and the practice of modern architecture is concerned, Wright

<sup>13</sup> Adams pp. 273-276, 286-79. Mumford pp. 397-401, 214, 545. Saarinen pp. 69, 72, 77, 80, 116-128. Leathart p. 135, Pijoan III p. 493.

in the Scandinavian countries but also in Europe and U S A Saarinen settled in U S A in 1927 and there brought out his famous book, "*The City*", in 1943. Another countryman of his Alvar Aalto, too, settled in U S A in 1940. Though these Scandinavian countries and Finland had a fairly significant contribution to make to the architectural theory and practice in occidental civilization, the fourth place cannot be assigned to them. For, first as we have seen, the contribution of Holland can with equal justice claim the place and secondly, the theory and practice already evident in U S A, whose eminent architects and civic designers we have already mentioned, has an equally bright record to show. What is more, U S A, by attracting not only the Finnish architects we have mentioned above, but also the great German architect and civic designer Walter Gropius, who settled in U S A in 1938 and also Bruno Taut, has laid the soundest foundations for her unchallenged greatness in architectural activity of the immediate future. We therefore, assign the fourth place in architectural achievement in this period to U S A. With the German-speaking areas of Europe having been smashed and badly cut into, with France battered and groaning under her own dead weight, Britain badly bruised and licking her wounds and U S A, unscathed and strong, attracting the greatest talent in architectural lines from the continent of Europe, it would be a great surprise if she were not to be the unchallenged leader in architectural activity in the immediate future. In all probability, the prophecy of an engineer travelling in the second decade of the 20th century through Europe quoted by Taut<sup>18</sup> that "*Italy was of the past, Germany of the present and Russia of the future*" in architectural matters will hardly be fulfilled. We have to substitute Russia by U S A in that statement.

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<sup>18</sup> loc cit p 93



# ARCHITECTURE

## Britain

Inigo Jones	1573-1651
Christopher Wren	1632-1723
N Hawksmoor	1661-1736
John Vanbrugh	1666 1726
Collin Campbell	-1734
Thomas Archer	-1743
James Gibbs	1682 1754
William Kent	1684-1748
G Dance	1700-1768
James Paine	1716-1789
Carr of York	1723-1780
W Chambers	1726-1796
R Adam	1728-1790
G Dance (Younger)	1741-1805
John Nash	1750 1835
J Soane	1753-1837
Robert Smirke	1781 1867
C R Cockerell	1788-1863
Charles Barry	1795-1860
Joseph Paxton	1801-1865
Creator of the Crystal Palace	
J Pennethorne	1808-1888
First discovered curved lines in Parthenon and upset belief that Greek architecture was absolutely rectilinear (W)	
George Gilbert Scott	1811 1878
Only since his time has it become a duty with the architect to make the style and character of the dwelling the object of study' (Taut p 134) He led Gothic revival notably in England	
H L Elmes	1815-1847
R. Norman Shaw	1831 1912
Reginald Blomfield	1856-1942
Herbert Baker	1862-
C. R. Ashbee	1863-1942

C R. Mackintosh	1868-1928
Credited with exercising influence on Continental European decorative des gn (W)	
Edwin Lutyens	1869-1944
Raymond Unwin	
Giles Gilbert Scott	1880-

## France

Philibert de l Orme	1510-1570
Pierre Lescot	1510-1578
Jean Bullant	1505-1578
Solomon de Brosse	1565-1627
Le Mercier	1590-1654
F Mansart	1598-1666
By far the greatest architect of his time and according to one authority the most skilful architect France has ever produced	
Louis Le Vau	1612 1670
Claude Perrault	1613-1683
F Blondel	1618-1686
J Gabriel	1630-1686
Liberal Bruant	1637 1697
J H Mansard	1646-1708
De Cotte	1656-1744
J Gabriel	1667 1742
Boffrand	1667-1754
Oppenort	1672-1742
Albert Meusnier	1693-1750
G A Gabriel	1698-1782
Soufflot	1709-1780
J D Antoine	1733-1801
Chalgrin	1739-1810
L Enfant	1754 1825
Pierre Fontaine	1760 1853
Charles Percier	1764-1838
Hittorf	1792-1867
F M T Labrouste	1799-1885
P F H Labrouste	1801-1875
J L Due	1802-1879

## FRANCE—Continued

Viollet le Duc	1814-1879
J. L. C. Granier	1825-1894
Gustav Eiffel	1832-1923
Engineer who designed the Eiffel Tower (1887-89)	

Le Corbusier (C I Jean Perret) (Swiss)	1887-
Worked with Peter Behrens in Berlin 1911-12 resident in Paris from 1916 a pioneer in ferro-concrete frameworks (W)	

Tony Carnier  
Guevrekian  
Andre Lucat  
Perret

## Germany

Ippelman	1662-1736
A Schluter	1664-1714
Losander	1670-1729
Neumann	1687-1753
The Brothers Asam C D E Q	1696-1742
	1692-1750

G Bahr	
Knobelsdorf	1699-1753
Langhans	1733-1808
Gontard	1736-1802
Weinbrenner	1766-1826
F Schinkel	1781-1841
Klenze	1784-1864
Muthesius	
G Semper	1803-1879
A Messel	1853-1910
Theodor Fischer	1867-1938
German architect specialist in town planning (W)	

Joseph Olbrich	1867-1908
German architect and craftsman helped organize the Session a group sympathetic to modernist tendencies in the applied arts 1897 (W)	

Peter Behrens	1868-
Developed modern industrial architectural style (W)	

Hans Poelzig	1869-
Walter Gropius	1863-

(In U.S.A. since 1938)	
Ludwig Hilbersheimer	1885-
Mies van der Rohe	1886-
Eric Mendelsohn	1887-
(Settled in England 1938)	

Bolling  
A Endell  
Richard Docker  
E Fahrenkamp

O Haesler	
Arthur Kern	
Adolf Meyer	
Mohring	
Pankok	
Thilo Schoder	
Bruno Taut	
(Settled in U.S.A.)	
Max Taut	

## Italy

Brunelleschi	1377-1446
Filareta	-1466
Michelozzi	1396-1472
Alberti	1404-1472
Rossellino	1409-1464
Antonio Rizzo	1430-1498
Meodel Caprina	1430-1501
Bramante	1444-1514
Amadeo	1447-1522
Cronaca	1454-1508
Sangallo	1455-1534
Ferrucci	1465-1526
Michelangelo	1475-1564
Baldassare Peruzzi	1481-1536
Raphael	1483-1520
Sangallo	1483-1546
Sanmichele	1484-1559
Jacopo Sansovino	1486-1570
Vignola	1507-1573
Alessi	1512-1572
Palladio	1518-1580
Ligorio	-1583
Fontana	1543-1607
Scamozzi	1557-1616
Maderna	1556-1629
Algardi	1592-1654
Bernini	1598-1680
Borromini	1599-1667
Longhena	1604-1675
Juvara	1605-1725
Galilei	1601-1737
Servandini (in France)	1605-1766
Salvi	1609-1751
G B Piranesi	1720-1778
Antonio Niccomini	
G Piermarini	1734-1808
A Selva	1753-1810
G Valadier	1762-1839
G Mengoni	1820-1877

## THE NETHERLANDS

## Belgium

Van der Velde	1863-
Leader of a modern movement in architecture and art (W)	
Victor Bourgeois	
A. Francken	
Hoste	
Alfred Nyst	

THE NETHERLANDS—Contd

Holland

J Franquart	1577-1651
Faidherbe	1617-1697

Vingboon	
H P Berlage	1856-1934

Introduced and developed modern style of architecture in Holland (W)

J J Oud	1890-
Champion of modernism in art (W)	

Mynbeer de Bazel

W Dudok	
Stands high in international reputation (Leathart)	

D Greiner

M de Klerk

P L Kramer

J F Staal

Scandinavian Nations

F Hansen (Dan)	1756-1845
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Bundesboll (Dan)	1800-1856
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J Hansen (Dan)	1813-1891
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M Nyrop (Dan)	1849-1921
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Ragnar Ostberg (Sw)	1866-1945
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Eiel Saarinen (Fin)	1873-
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The original attempts of Eiel Saarinen influenced the whole architectural thought in Western Europe and America and caused direct echoes in Sweden and Denmark (R & C p 196)

In U S A since 1927

Ivar Tengbom (S v)	1878-
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Alvar Aalto (Fin)	1899-
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(In U S A since 1940)

Jay Fisker (Dan)

T Astrup (N)

Paul Baumann (Dan)

Arvid Bjerke (Sw)

A Arneberg (N)

Harlod Hals (N)

Paul Holsoe (Dan)

Erik Lallerstedt (Sw)

Armas Lindgren (Fin)

Aage Rafn (Dan)

Sven Risom (Dan)

Lars Sonck (Fin)

Slavonic Nations

The Brothers Wessnin

(R)

Ginsburg (R)

The United States of America

Jefferson	1743-1826
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S McIntire	1757 1811
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Bulfinch	1763-1844
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Latrobe	1766-1820
---------	-----------

W Strickland	1787 1854
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Greek revivalist

Hunt	1827-1895
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W Jenney	1832 1907
----------	-----------

Designed Home Insurance Co building in Chicago with type of skeleton construction making it the father of modern sky scrapers (1884) (W)

Richardson	1838-1886
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McKim	1847 1909
-------	-----------

White	1853-1906
-------	-----------

L Sullivan	1856-1924
------------	-----------

W Thornton	1859 1928
------------	-----------

F L Wright	1868-
------------	-------

Bertram Goodhue	1869 1924
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Austria

Fischer von Erlach	1650-1723
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Lukas von Hilderbrandt	1666-1745
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Otto Wagner	1841 1918
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Austrian architect of modern Secession st School (W)

Joseph Franck

Joseph Hoffmann

Adolf Loos

Prandauer

Camillo Sitte	1843-1902
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## CHAPTER V

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### LITERATURE

**L**ITERATURE is a civilizational activity which on the European soil must be considered to be older than 900 B C. At least it is quite clear that between 900 and 800 B C the greatest book in European literature, than which by common consent no other or similar book is considered to be greater, was already produced. Homer's *Iliad* is generally ascribed to this period<sup>1</sup>. From that great book onwards the Greek cultural history is full of masterly productions in various types of literary activity. Only the 'essay' was lacking and the 'novel' was not represented in the early great literature of the Greeks. From the time of Homer to the time of Constantine in the fourth century A D there has been almost a continuous and steady production of literature first in Greek and later in Latin. It is an interesting phenomenon of European cultural history that whereas the standard Greek language has been kept almost the same for about three thousand years it did not produce any great literary pieces after the Hellenistic Age was over<sup>2</sup>. On the other hand, the Latin language ceased to be a vital medium of literature after the Romans or the inhabitants of Italy had become Christians and had been conquered by the Goths by the middle of the 6th century A D and continued to be some kind of literary language for scientific and international purposes of the European nations till the first quarter of the 18th century<sup>3</sup>. In between the time when Latin ceased to be a vital medium of literature and of daily intercourse in Italy and the time when it ceased to be a living language in Europe except as the official language of the Roman Catholic Church, Latin changed into Italian.

It was in the 'golden age' of Latin, when Roman society had gone through the major part of its history, that Latin produced its great epic, Virgil's *Aeneid*. And it is a surprising phenomenon that the descendants of the same people when they changed their language from Latin to

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<sup>1</sup> Cough pp 70-73. Turner p 482. *EB*, X p 833.

<sup>2</sup> *EB*, X, pp 833-837, 839-841, 845-847. Bloomfield p 62, Gray, pp 29-32, 72. Chadwick pp 35-36. Rundle p 133.

<sup>3</sup> Robinson pp 26-37, 45, 194, 207. *EB*, XIII pp 743-756. Bloomfield pp 489-90. Gray, pp 332-33.

Italian unlike their ancestors, began their cultural account with the greatest book of their language, a book, which is one of the greatest, by common consent, among all the languages of the world and which though not an epic is almost an epic. Dante's *Divina Commedia* is almost a Christian epic and the greatest epic in the Italian language. Dante is the greatest and the most representative man of Italy just as Cervantes is of Spain, Shakespeare is of Britain, Goethe is of Germany and Hugo is of France. Dante used his Tuscan dialect as his medium and made it the Italian for all time. It was about the beginning of the 14th century that the great *Divina Commedia* was written, fixing the Italian language once for all. The Renaissance of Italian literature thus started by Dante could hardly keep on at the same level for long, and yet it is a remarkable fact that two of the greatest Italian writers next to Dante were born before his death. Petrarch, the poet, was born seventeen years before Dante's death in 1321 and Boccaccio, the story teller, eight years before that event. Petrarch died in 1374 and Boccaccio in 1375. It is generally supposed that there is a great gap between these three giants of Italian literature and the next pair of giants only little less so viz., Torquato Tasso and Ariosto. The former was born in 1474 and died in 1533 and the latter was born in 1544 and died in 1595. These were all poets. In between are such writers as Machiavelli born in 1469, a man of prose who wrote one good comedy and also wrote on history. There was even before him L. B. Alberti (1404-1472) writing in the same period. Altogether, therefore, we may consider Italian literature from A.D. 1300 to A.D. 1600 the year in which the free-thinker, Giordano Bruno was martyred by his contemporaries—though it leaves outside its ambit the very great scientific prose written by Galileo—is a unique period, recording the greatest literary achievement of the Italian nation and one of the greatest of all the European nations hardly surpassed by any of them. This culmination, therefore, would appear to be one of the absolute culminations which we come across from time to time in literary and artistic activity of occidental civilization.

Sixteenth century by general consent is the 'golden age' of French poetry. The Pleiade concentrating round Ronsard is the greatest in French poetry with the possible exception of Victor Hugo. The period was also great in prose in the sense that French literary prose though not exactly style was formed in this period by two of the greatest representative men of France, one representing the fundamental French humouristic vein and the other the moralistic one. We refer to Rabelais and Montaigne, the former of whom was born in 1490 and died in 1553 and the latter was born in 1533 and died in 1592. The poet Ronsard died in 1585. We will not mention here the dramatists because they will be dealt with elsewhere. Satire is very well represented in the work *Satyre Menippe*, published in 1594, a combined work whose significance is noted in our accompanying list. The poet Regnier (1573-1633) marks not only the end of this period but also the climax of poetry. We have no doubt

that France occupies the second place in the literary activity of this period even though her representative litterateur Victor Hugo lived in the middle of the 19th century.<sup>5</sup>

Of another country in Europe this period is described as the 'golden age' of poetry, and that is Portugal. Portuguese literature of this period is considered to be some of the best in all departments. We shall speak of Portuguese achievements in dramatic literature in another connection. Here we must note the significance of the great poet Camoens (1524-1580) who is described as "Portugal's renowned epic poet and one of the greatest lyric poets of 16th century Europe". His poem *The Lusiads* is considered in sustained lyrical inspiration to be equalled only by Milton's *Paradise Lost* in modern poetry. Needless to say this great performance of his fixed the language for the Portuguese.<sup>6</sup> Nor was good prose lacking, particularly, historical and travel literature was produced in plenty. The works of Joao de Barros were translated into Italian and German. At least three of the moralists are singled out, viz, Pinto, Arrez and Gama, as masters of prose style.<sup>7</sup> It is noteworthy that the 'golden age' of Spanish literature extended approximately from 1550 to 1650. Of the two genres in which the Spanish genius flourished during this period *Novella* belongs here. Drama we shall speak of in another place. History, too, as dealt with by Juan de Mariana became a work of art. Yet the greatest work of the greatest Spaniard literature, who is considered to be a representative man of Spain, Cervantes, was produced after A.D. 1600.<sup>8</sup> Taking the other writers, and it is noteworthy that excepting Cervantes most of the important writers of this period did their work before A.D. 1600, along with the great Portuguese litterateurs we assign the third place to Iberian nations.

Still another country, this time North-East Europe which is diagonally opposite to Spain, viz, Polland, had her 'golden age' of literature in the 16th century. A.D. 1543 is considered to be a great literary landmark in the history of Polland, being the year in which the first important work of Nicholas Rej (1505-1569) appeared. There was not only poetry sung by Rej and even more so by Jan Kochanowski (1530-1584), but also excellent prose, as written by Orzechowski (1515-1566), Gornicki and Skarga (1536-1612).<sup>9</sup> We, therefore, assign the fourth place to Slavonic nations, though Polland is the only one of them to show this early activity.

The period 1600-1725, is par excellence the period of English Literature. The period thus conceived does not tally with the usual periods as adopted in books on English literary history, but combines the Elizabethan, the Jacobean and the Stuart periods and evengoes beyond them. The great Shakespeare begins the period with his poetry dramatic and other and here he figures not as dramatist but as writer of sonnets and

<sup>5</sup> E.B. IX, p. 780

<sup>6</sup> b.n. A. Bell p. 184

<sup>7</sup> A. Bell pp. 192-200 b.n. E.B. XVIII p. 293

<sup>8</sup> Merimee pp. 257-58, 290, 307, 313 E.B. XXI p. 156-58

<sup>9</sup> E.B. XVIII pp. 162-63

the fashioner almost for all time of the English language. The great figure for poetry is of course Milton. Others that may be mentioned include Pope and Dryden. Lest the pastoral lyricist Herrick may be forgotten we should like to draw special attention to his significance as noted in the accompanying list. The essay literature was begun by Bacon and was carried almost to perfection by Addison. We may also mention Thomas Browne who is described by Saintsbury as one of the greatest prose writers. Amongst the diarists the great Pepys and Evelyn ought to be remembered. And lastly though not a regular novelist, Daniel Defoe who is the connecting link between the essayist and the novelist and Swift writer of one of the greatest books of the world bring the period to a close with their deaths in 1731 and 1745 respectively. Such a cluster of geniuses and capable writers is not often met with in any literature. We therefore unhesitatingly assign Britain the first place in the literary activity of this period.

Cervantes *Don Quixote* appeared between 1605 and 1616. Like Gil Vicente in drama Manuel de Mello (1608-1666) occupies a distinguished place among the historical writers both Portuguese and Spanish.<sup>10</sup> We assign the Iberian nations the second place in the literary activity.

In France this period is eminently a period of prose. Not that poetry was not produced but the golden age of poetry was already over and the great poetry of this age was dramatic poetry for which separate valuation is made. Of the other poets Malherbe only is remembered as having elaborated a kind of verse necessary for classical tragedy. He is perhaps even more important as a critic. We may also mention Deschouliers, one of the chief poetesses of France and Boileau. But these poets whatever their contribution or rank did not occupy anything like the position in French poetry which Cardinal de Retz who as a memoirist is classed with St Simon and La Rochefoucauld occupied in the prosaic genre. Another prose writer and in another genre was Madame de Savigne whom Saintsbury has described as perhaps the most famous and remarkable of all letter writers in literature. With this achievement France walks into the third place.

The 17th century is described in the history of Dutch literature as its golden century. The five authors who are mentioned as the principal poets and writers of Holland are Jacob Cats (1577-1660), P. C. Hooft (1581-1647) described as the most typically representative man of the Renaissance literature of the Netherlands, G. A. Bredero (1585-1618), Vondel (1587-1679) also highly valued as a dramatist and Huygens (1596-1687).<sup>11</sup> No other country of Europe had its golden age of poetry in this period. We therefore assign the fourth place to the Netherlands (Holland).

The period 1725 to 1770 is generally a prose age though in Germany towards its latter part poetry makes its debut in a decided manner. In general intellectual life and literary activity this is one of the greatest periods in French civilizational history at the end of which the great French Revolution took place. At the head of all as the dictator of

<sup>10</sup> Merimee p. 390. Fitzmaurice Kelly pp. 267, 278, 372.

<sup>11</sup> E. B. VII pp. 772-73.

this period and of this generation stands Voltaire who was the uncrowned king of litterateurs during his time. He fills this whole period by his life, being born in 1694 and having died in 1778. It is in prose that the great glory of this period lies. As a memoirist of first rate importance may be mentioned Saint Simon. But the chief literary glory of the age were the letter writers, *viz*, Madame du Deffand, Dennis Diderot, Mademoiselle Aisse and Mademoiselle Lespinasse. We may mention Rousseau as a litterateur here because of his two novels which had extraordinary influence. Among the novel writers proper is Prevost d'Exilles and Diderot. If we compare other countries in respect of actual literary output or in respect of outstanding literary personalities, France of this period stands pre-eminent amongst them.

In Germany the leaven that was introduced by Leibnitz and Thomasius the latter of whom is described as the first to deliver his lectures in German, had begun to work, producing in this period a number of poets the most outstanding amongst whom was Klopstock. The first three cantos of his great poem *Messias* were published in 1748 and the last five in 1773. The book which was translated into seventeen languages is considered to be the first actual creation in modern German literature, and its author is described as "the first of modern Germany's inspired poets". We may also mention the Swiss poet Gessner whose book *Idyllen* was the most popular German book in Europe before the appearance of *Werther*. Lessing must also be respectfully mentioned, though his principal contribution being in the dramatic line he is credited to Germany in that activity. The poetic impulse in German language seems to have been so great during this period that even physiologists of great repute like Albert Haller wrote some poetry. And this in an age of prose should be considered a special achievement. We have therefore ranked Germany as second.

In the Scandinavian region there was a great literary activity in this period. Ludwig Holberg (1684-1764) by himself created or laid the foundations of two literatures Danish and Norwegian. He is said to have created not only these literatures but a whole library for his countrymen to read. His contributions as a great dramatist we shall evaluate elsewhere. Here we shall take into account only his non-dramatic literary output. He wrote on law, history and philosophy and satires as well. He was "with the exception of Voltaire the first writer in Europe during his own generation".<sup>12</sup> In novel literature we have W. J. Hermann (1742-1785). Sweden who had started on her literary activity in the last period with poetry produced one poet and one poetess more or less of the same status as the first poet. They are Olof von Dalin (1708-1763) and the lady Hedvig Charlotta Nordenflycht (1718-1763). Mork (1714-1763) was the Swedish novelist. There were others like Tessin (1695-1770) who wrote on politics and history. And there were historians too. Thus great prose was produced in Sweden in common with countries like France. We may also mention the name of Swedenborg though we are doubtful whether he is to be considered



for his literary achievement or for his many-sided mystical activity. He was born in 1688 and died in 1772<sup>13</sup> Taking Denmark and Sweden together and seeing that literary activity for the three Scandinavian countries was put on a firm footing in this period we assign the third place in literary activity to the Scandinavian nations

In English literature, confining our attention to Britain, as we have done more or less throughout, this is one of the fallow periods known for its fairly good prose and its contribution to novel literature. The literary personality of Johnson is of a different kind from that of Voltaire. The real litterateurs on whose work English literary activity of this period is to be ranked are Fielding, Smollett, Sterne, Chesterfield and Goldsmith. Britain can take rank only after Germany and the Scandinavian nations, that is, in the fourth place.

In the civilizational activity of literature as in that of drama, we come across more often than once simultaneously great periods in the history of the different nations of Europe. We find that Italy's great period of poetry was also the 'golden age' of French poetry. It was also the golden age of Polish poetry. In the period, 1770-1825, again we come across, though not an identical phenomenon, a very similar one and characteristically enough it is in respect of the same genre of literary activity as in the first period, *viz*, poetry. This happens to be the greatest age of German poetry, but it also happens to be one of the greatest ages of non-dramatic English poetry. That Milton is the greatest non-dramatic poet of Britain is not a universally accepted valuation. And we find in this period a galaxy of English poets some of whom challenged this pre-eminence successfully with Milton. We also note that some of them were great personalities in their own way. If Byron was a personality who impressed himself more upon Europe than upon his own country, Shelley was another and Wordsworth was still another, but none of these has been considered in a category by himself as the Shakespeare of English or as the representative litterateur of Britain. On the other hand, Goethe is certainly the greatest German poet and the representative litterateur of Germany.

The great age of German literature ushered in by Klopstock in 1748 becomes the golden and the classical age. German literature is at its highest in the period, A D 1770-1825, the culmination of its classicism being placed during the years 1794 to 1805, when the two great friends and great litterateurs, Goethe and Schiller, co-operated together. It is said that the criterion of an outstanding epoch in literature is not so much great poetry as great personalities<sup>14</sup>. Goethe, by common consent, is not only the greatest and representative litterateur of Germany, who not only attracted the attention of Europe as no German before him had done, but is also one of the few of the universal minds that humanity has produced at great intervals. As a dramatist, as a poet as a novelist, he is great everywhere. Schiller is another great poet. Though Holderlin is generally not mentioned in the same breath as Goethe and Schiller,

<sup>13</sup> E B XXI p. 656

<sup>14</sup> E B X p. 225 Robertson p. 622

he is described as one of the most gifted poets of his age. Another great personality, great scholar and stimulating writer, who is the real founder of the classic literary movement known as 'Sturm und Drang' is Herder.<sup>15</sup> Borne's works formed a landmark in the development of German prose style. There were a number of novelists amongst whom Richter, who is considered the chief, must be singled out.

The second rank in literary activity unquestionably belongs to Britain. Nay, if merely quality and output were the only criterion of valuation, then perhaps Britain would have to be classed as first. But as we have pointed out the representative nature of Goethe and his towering personality combined with the fact that undoubtedly his age was the golden age of German literature deprives Britain of her first rank, though it is not only a great period of English poetry but one of great prose style. It is not only the age of Shelley, Keats, Byron and Wordsworth, but also of Coleridge who is both a poet and a great critic. On the purely prose side whether essay, letter-writing, or criticism, the two shining lights of this age are Lamb and Hazlitt. In novel literature, though this period cannot come up to the stature of the next one, yet the mother of the English 19th century novel Jane Austen and its father Walter Scott lived and wrote in this period.

Italy, who was almost dormant for the last two periods stages a come-back during this period. V. Monti (1754-1828) is considered to be the first great poet of his time who is representative not only of his nation but is true to the spirit of his epoch. Garnett thinks that he was endowed "with the rare gift of sublimity to a degree scarcely equalled by any contemporary except Goethe, Byron and Shelley."<sup>16</sup> Another eminent poet was U. Foscolo (1778-1827). Foscolo produced small volume of poetry but of choice quality. Giacomo Leopardi who was born in 1798, died in 1837 and thus belongs to this period. His collection of poems published in 1831 at once placed him amongst 'the greatest lyric poets of the century and made him famous throughout Europe'. Garnett, who is tempted to compare him with Voltaire, speaks of his poetic excellence in the highest terms whereby he is classed with the great poet Tasso of the 16th century. In another connection and in a different aspect the same authority has compared him with Shelley and Keats. He also wrote some excellent prose.<sup>17</sup> Alessandro Manzoni who was born in 1785 and died in 1873, judged by the date of his death would belong to the next period but we include him here for one thing because he goes along with others so far mentioned and for another because his romantic novel *I Promessi Sposi* was published between 1823 and 1827. This is declared by Garnett to be the first great Italian romance and remains the greatest. Goethe said about it that it satisfies one like perfectly ripe fruit. Manzoni was also a lyric poet. Garnett describes him as 'the standard bearer of Italian literature the one contemporary author

<sup>15</sup> Robertson pp. 293-95

<sup>16</sup> op. cit. p. 337

<sup>17</sup> b.n. Garnett pp. 358-63

of his nation who could be named along with Goethe and Byron<sup>18</sup> It is clear that with such a galaxy of writers Italy should be ranked in the third place below Britain

This was rather a fallow period for France The wars of the Revolution and of the Napoleonic exploits were absorbing so much energy of the nation that it seems there was hardly any left for real poetry Andre Chenier is the one who deserves mention On the prose side we have for the novel Madame de Stael Chateaubriand and Stendhal the former two being also critical writers The fourth place in the literary activity would amply do justice to French literary activity of this period

The period 1825 to 1870 in contrast to the last period in both Britain and Germany and more so in the latter is the age of the novel That is not to say that poetry was not written particularly in Britain, but while we remember Browning and Tennyson we cannot forget that the representative litterateurs of Britain during this period were Dickens and Thackeray The former is considered to be the one writer, who, next to Shakespeare, is the greatest creative force in English literature. Nor can we forget two such dynamic literary personalities as Carlyle and Newman whose vehicle of thought was prose About Germany it is almost a uniform opinion that the 20 years between 1850 and 1870 were pre-eminently the age of prose fiction, though neither a Dickens nor a Thackeray, just as neither a Tennyson nor a Browning appeared on her literary horizon<sup>19</sup> Just like the last but one period this too shows high poetic achievements either in countries which did not attain such before or in countries which had a more or less fallow period or two

The debut that the Slavonic nations had made in the field of literature in the 16th century with the help of Poland proved to be a more or less solitary affair till we reach this period, which shows a remarkable literary activity not only in Poland but also in the bigger partner, Russia Pushkin (1799 1837) would seem to belong to the last period but we have grouped him in this period as he forms the centre of the group of poets known as the Pushkin Pleiade and also because his greatest popularity was achieved between 1822 to 1830 About Pushkin himself it is said that "He has become to Russia what Dante is to Italy and Goethe to the Germans" In literary form he represents rather the end of an era than the beginning of a new one Yet the glory of achievement is what matters for us and he therefore belongs to our period The other poets that belong to this group are Baratynsky (1800 1844), Yazykov (1803 1846) Davydov (1784 1839), Delvig (1798 1831) and so on to Glinka the operatist, who died in 1880 The golden age of Russian poetry is said to lie between 1822 to 1830 Gogol, born in 1809 died in 1852 and is valued under Opera but there was Lermontov (1814 1841) who was both a poet and a novelist The whole period is stridden over by four important persons First of all there is Turgenev (1818-1883) His novel *Oblomov* (1858) is considered to be "one of the master pieces of social realism" and he is proclaimed as

<sup>18</sup> b n Garnett pp 344-40

<sup>19</sup> Robertson p 573 E B \ p 227 Lange p 7

' the exemplar of Russian prose " Leaving aside his dramatic work, his another novel *Fathers and Sons* may be mentioned Dostoevski (1821-1881) is classed along with Tolstoy as the two greatest novelists of their age Turgenev's novels have been translated into English and fill 17 volumes He is considered as the most poetical of the Russian realists Lermontov's poems have been translated into German and some of them into English too Gogol's great novel *Dead Souls* published in 1842 is referred to as his epic About Dostoevski it is said that as a thinker his peers are Pascal and Nietzsche His influence on the three great literatures of Europe, viz English, French and German during the first quarter of the 20th century has been considerable And for certain psychological insight and delineation of character he is said to have no equals About Tolstoy it is necessary to say a few words because we have included him in this period That he was one of the greatest of the Russians and that he was one of the greatest men living during the last 15 or 20 years of his life, is quite clear to any one who knows that his place of birth had become a place of pilgrimage the world over Of his great novels *War and Peace* was completed in 1866 and *Anna Karenina* between 1875 and 1877 Nicolas Nekrasov (1821-1877) is called the greatest of the poetic realists He was the people's poet and many of his poems have been translated into German French and English Lastly we may add to this Russian list Nicolas Leskov (1831-1895), whose best work, *Cathedral Folk*, is recognised as a classic<sup>20</sup> Polland too produced three great poets in this period Mickiewicz (1798-1855) is considered to be one of the greatest among Slavonic poets and the representative poet of Polland He is the great voice of Poland appealing to the nations in her agony' The other poets mentioned along with him are Krasinski (1812-1859) and Slowacki (1809-1849) The fourth great Polish writer of this period Kraszewski (1812-1887) was both a novelist and a poet, a literary critic and an art historian His most celebrated poem is an epic on the history of Lithuania With so many representative figures so many towering personalities great writers of prose and great poets it is but natural that Slavonic nations should claim the first place in the literary activity of Europe in the period 1825-1870

In France this is the period of Victor Hugo who is considered to be the one representative litterateur of his country as Goethe just before him was that of his Hugo was a literary master at twenty five and remained the master when he was seventy five He is the greatest poet of France as well as one of the greatest prose writers but as the writer of the biographical note in the *Encyclopædia Britannica* observes he is a poet without high quality of either mind or character so that as the same authority remarks one speaks of Victor Hugo as the greatest French poet of the 19th century, but at the same time one observes that it is unfortunately so Hugo's dramatic achievements are valued in

<sup>20</sup> b n Dosto evski Gogol Lermontov Leskov Nekrasov Pushkin Tolstoy and Turgenev Morsky pp 126 129 145 150 189 247-49 301-03 340 358 EB XIX pp 75<sup>o</sup> 34

another place Baudelaire is a poet whose influence on French poetry is growing greater and greater Two other poets also may be mentioned who just missed the first rank One is Beranger and the other De Vigny Amongst novel writers, the greatest figure is that of Balzac whom Saintsbury has declared to be "in a way the greatest of French novelists" His influence has been considered to be almost endless Flaubert is another novelist who influenced such later masters of the novel as Zola and has given food for thought to many thinkers and writers Other two novelists that should be mentioned are George Sand and Alexandre Dumas Marimee is described as one of the most exquisite 19th century masters of the French language some of whose works mainly collections of essays have no superiors in French Among critics may be mentioned Gautier, Baudelaire and above all Sainte Beuve Sainte Beuve is either described as the greatest and most universal of French critics or again "as the first master of catholic criticism that the world has seen" France undoubtedly walks into the second place

The golden age of Danish poetry is said to be the period 1801-1864 Norwegian literary renaissance started in 1814, while the supreme age of Swedish poetry lay between the years 1810 to 1840 Though, therefore, the golden age of Norwegian literature is laid in the later period, viz., 1870-1910, yet, on the whole, we may take this period 1814 to about 1870, as the greatest period of literary activity, particularly poetry, of the Scandinavian nations taken together The golden age of Danish poetry is ushered in by the poet Oehlenschlaeger (1779-1872) Another poet is Grundtvig (1783-1872) some of whose hymns are ranked amongst the foremost in the world's literature The poets were ably supported by prose writers Paludan Muller (1809-1876) was one of the masters of Ibsen Hans Christian Andersen (1805-1877) is well known as a master of a particular genre of literature Kierkegaard (1813-1855) still exercises influence on European thought Heiberg (1791-1860) is the first Danish critic working on definite principles<sup>11</sup> In Norway in this period there were at least three poets And Wergeland (1808-1845) is described as a commanding genius who in his short life, contrived to concentrate the labours of a dozen ordinary men of letters Wergeland's sister Camilla Collett (1813-1895) produced the first realistic novel in 1855, which was afterwards developed further by the big four of the golden age of Norwegian literature In Sweden we have the two poets Tegner (1782-1846) and Runeberg (1804-1877) who made between themselves the "supreme age" of Swedish poetry With such prominent achievement of the three countries combined we are well advised to place the literary achievements of the Scandinavian nations in the third rank<sup>12</sup>

The fourth place goes to Britain In assigning this rather low rank to Britain in this period we are mainly guided by the consideration that the three countries ranked above Britain produced in this period their greatest poets and also some towering personalities In English literature, on the other hand in this period the poets are not the greatest nor

<sup>11</sup> *ibn* *E.B.* VII p 33

<sup>12</sup> *E.B.*, XI pp 637-38

even perhaps the second greatest in its history. There are great personalities like Carlyle and Newman, but they are credited partly to another department of civilizational activity, 'Other Thought'. It is the great novelists and other prose writers, mainly essayists, on whose labours Britain can mainly be ranked. Of the greatest writers of English prose fiction Dickens and Thackeray grace this age. The literary achievement of Britain therefore must be placed above that of any other country not so far ranked.

For the period 1870 to about 1925 we have in the awards of the Nobel prizes an international test which is more or less regarded as impartial. Taking that as the sole test we would class the Scandinavian nations first amongst all. Between Denmark, Norway and Sweden, of the 27 Nobel laureates, who received the honour for pure literature, excluding history, philosophy and drama, seven are claimed. Of these Karlfeldt was offered the honour in 1921 but he declined it on the ground that his works were not read outside Sweden. He was awarded the prize posthumously in 1931. It is significant that there is no biographical note on him in the fourteenth edition of the *Encyclopædia Britannica*. Even if we leave this case, six Nobel laureates are claimed by the Scandinavian nations. Of these two shared the prize in 1917. This is the only case of prize sharing in literature. Strictly, therefore, making allowance for the greater bias that the management of the Nobel prize might have towards their own nationals, we may count at least five Nobel laureates in pure literature. Two of them are females, Undset and Lagerlof, most of whose works have been translated either into English or other European languages.<sup>23</sup> We will not at all be unjustified in placing the Scandinavian nations in the first rank in the literary activity of the period.

In France there were two poets, *viz*, Mistral and Sully Prudhomme who were Nobel laureates for their poetry. Anatole France and Romain Rolland secured the Nobel prizes for their novel writing and criticism. Similarly Martin Du Gard won it for novel writing. So altogether five litterateurs were Nobel laureates for pure literary activity, not to mention others. France thus walks into the second place.

If English literature of Europe is considered, that is to say the United States of America and India are excluded, then English literature claims three Nobel laureates for pure literature. In thus calculating we have included the Irish poet Yeats among English Nobel laureates. Though Irish by nationality, he expressed himself in English. It is observed about him: "The sweep and range of his art from *The Wanderings of Oisín* to *The Tower* are amazing and it is difficult to think of any other poet writing in English who is so varied and so developed."<sup>24</sup> Though, as it is English literature that we are considering it would be proper to include the American laureates counting the number of laureates as five, yet as we have followed the practice so far of studying the achievements of each nation in the case of these bigger nations rather than of

<sup>23</sup> Kaplan pp 101, 109-10, b n

<sup>24</sup> b n

combining them on linguistic or cultural basis, we will follow the same practice here and rank Britain in respect of literary activity on the strength of the three Nobel laureates including the Irish one. It must be pointed out that there were at least two litterateurs of Britain in this period, who though they were not awarded the Nobel prize, were not only great personalities but very influential litterateurs. They were Thomas Hardy and H. G. Wells. Britain should thus be placed third.

The Slavonic nations secured the Nobel prize for literature thrice in this period, Poland having secured it twice and Russia once. The strong point with the Slavonic writers is rather novel writing than poetry. Of the other occidental nations, Italy and U.S.A. each produced three Nobel laureates but in both the cases one of the laureates was a dramatist, so that each had only two Nobel laureates in pure literature. The Slavonic nations therefore are placed in the fourth rank in respect of their literary activity.

## ENGLISH LITERATURE

c = Critic    d = Dramatist    n = Novelist    p = Poet

c 1600-c 1725

- Francis Bacon (essayist) 1561-1626  
The really characteristic editions of the *Essays*—those which are not shorthand bundles of aphorisms but works of prose art—date much later [the final edition belongs to 1625] and the whole complexion of Bacon's mind and of his matured style has the cast of Jacobean thought and manner (Saintsbury p 369)
- Shakespeare 1564-1616  
His great tragedies and tragicomedies belong to the last period from 1600 onwards
- Henry Wotton (letter writer) 1568-1639 p  
His two poems *The Character of a Happy Life* and *On His Mistress the Queen of Bohemia* have achieved a permanence that would probably have astonished him (Sampson p 378)
- John Donne 1573-1631 p  
Ben Jonson 1573-1637 d  
Fletcher 1579-1623 d  
F Beaumont 1584-1616 d  
Selden (miscellaneous writer) 1584-1654  
Robert Herrick 1591-1634 p  
As a pastoral lyricist Herrick stands first among English poets (b n. Sampson p 345)
- Izaak Walton (miscellaneous writer) 1593-1683  
There is hardly a name in English literature even of the first rank

whose immortality is more secure or whose personality is the subject of a more enthusiastic cult (b n)

- J Howell (letter writer) 1594-1666  
His letters hold one of the principal places in English epistolary literature and being themselves considerable in bulk have survived almost alone from a much larger body of compositions by their author (Saintsbury p 455)
- O Feltham (letter writer) c 1600-c 1680
- Thomas Brown (critical writer) 1605-1682  
Saintsbury describes him as the greatest prose writer perhaps when all things are taken together in the whole range of English (p 449)
- William D Avenant 1606-1668 d.  
Edmund Waller 1606-1687 p  
Milton 1608-1674  
About Milton as a poet Saintsbury observes that though his position as the greatest of English non-dramatic poets is open to question he occupies unquestionably the greatest place among such poets as an influence and model (p 397)  
*Paradise Lost* is one of the few monumental works of the world with nothing in modern epic literature comparable to it except the great poem of Dante (b n.)  
In the matter of prosody Milton



is almost the central figure in the history of our verse, in sublimity of thought and majesty of expression, both sustained at almost super human pitch, he has no superior and no rival in English' (Sampson, p 370)

Authorised Version of the Bible, 1611  
 Samuel Butler 1612-1680, p  
 Henry More 1614-1687, p  
 A Cowley (essayist) . 1618-1667, p  
 John Evelyn (diarist) 1620-1706

He also wrote a "valuable work on arboriculture" in which he put in a plea for afforestation (b n)

A Marvell (letter writer) . . . 1621-1678, p  
 Bunyan . . . 1628-1688

Characterizing the *Pilgrim's Progress* as a real novel Saintsbury calls it 'the greatest prose book of the late 17th century in English' (pp 516-17)

John Dryden 1631-1700, p, d, c  
 Dryden was "the chief agent in the shaping and in the popularizing of the new prose" (Saintsbury, p 472)

Samuel Pepys (diarist) 1633-1703  
 Saintsbury remarks: "One of the most remarkable divisions of prose at the time is that supplied by the Diarists and Memoir writers, of whom Samuel Pepys occupies a position unparalleled in English, if not in any tongue, with Evelyn and Roger North for considerable seconds, and no small number of other writers... But Pepys, Evelyn, and North are those who have hold on history" (p 518)

Etheredge 1634/36-c 1691, d  
 Wycherley 1640-1715 d  
 R North (diarist) . c 1650-c 1733  
 Thomas Otway 1652-1685, d  
 Daniel Defoe 1660-1731

Saintsbury describes him as "the link between the great essayists of the earlier and the great novelists of the middle years of the 18th century" and as 'one of the most voluminous and problematical of English writers as well as one of all but the greatest' (p 546)

Prior . . . 1664-1721, p  
 Vanbrugh 1666-1726, d.  
 John Arbuthnot (essayist) 1667-1735  
 Jonathan Swift 1667-1745

"If intellectual genius and literary art be taken together, no prose-writer, who is a prose writer mainly, is Swift's superior, and a man might be hard put to it to say who among such writers in the plainer English can be pronounced his equal" (Saintsbury, p 533)

The full title of his first book is noteworthy, in view of the fact that the nearest parallel to his prose is considered to be Pope's verse. It runs *A Tale of a Tub, written for the Universal Improvement of Mankind*. Saintsbury describes it as "one of the very greatest books of the world, one of those in which a great drift of universal thought receives consummate literary form" (p 531)

Congreve 1670-1729, d  
 Joseph Addison (essayist) . 1672-1719

"The modern essay is still Addisonian and modern prose, in all its adventures, has never strayed far, without danger, from the model of ease and correctness set by Mr Spectator" (Sampson, p 460)

Richard Steele (essayist) 1672-1729  
 Farquhar . 1678-1717, d  
 Alexander Pope 1689-1744, p  
 "He descends directly from Waller and Dryden, he revolts directly from Donne" (Sampson p 460)

#### e. 1725-e. 1770

E. Young 1683-1765 p  
 Richardson 1689-1761, n  
 Lord Chesterfield (letter writer) 1694-1773  
 J Thomson 1700-1744 p  
 Fielding 1707-1754 n  
 Johnson (essayist) 1709-1784 n, c  
 Sterne 1713-1768, n  
 T Gray 1716-1771 p  
 Smollett 1721-1771 n  
 Goldsmith 1728-1774, p, d, n

c 1700-c 1825

Horace Walpole (letter writer) 1717-1707  
He is the prince of letter writers  
There is no need to compare him with Gray or Cowper or Lamb  
In sheer quantity and variety  
Horace Walpole takes first place  
(Sampson p 539)

Gilbert White (letter writer) 1720-1793  
Joshua Reynolds (critic) 1723-1792  
William Cowper 1731-1800 p  
Boswell (biographer diarist) 1740-1795  
He has written a biography of very great size which is all but universally allowed to be the best with but one rival in literature and which some hold to be the best with no rival at all (Saintsbury p 648)  
He was next to Pepys the frankest of diarists and in biography he was a great artist (Sampson p 530)

Hannah Moore (letter writer) 1745-1833  
William Godwin (essayist) 1745-1836  
Crabbe 1754-1839 p  
Blake 1757-1807 p  
Burns 1759-1796 p  
Cobbett (essayist) 1762-1835  
Wordsworth 1770-1850 p  
Wordsworth has the divine quality the maximum of inspiration that makes a great profound poet like Shakespeare or Milton and not the lesser visitation of the spirit that makes a minor poet like Thomson or Crabbe (Sampson p 57)

Scott 1771-1832 p n  
The vogue of Scott extended to Europe and greatly influenced the course of romantic story  
Scott made the past and the remote a credible extension of normal life And so after Scott could come Alexandre Dumas and Victor Hugo (Sampson p 675)  
He created the historical novel after some thousand years of unsuccessful attempt And partly by actual example partly by indication and as harbinger

he showed the possibility of kinds of novel quite different from those which he most commonly practised himself (Saintsbury p 681)

Sydney Smith (essayist) 1771-1845  
S T Coleridge 1772-1834 p c  
The quality of the better part [of his poetry] is such that no English poet can be put far above Coleridge when only quality and not quantity is demanded Coleridge was the high priest of Romanticism, which through Scott and Byron he taught to Europe re-preaching it to Germany from which it had partly come He more than any one else revolutionised the English view of literature and set it on the whole on a new and sound basis (Saintsbury pp 656-657)

Southey (biographer) 1774-1843 p  
Jane Austen 1775-1817 n  
She is the mother of the English 19th century novel as Scott is the father of it (Saintsbury p 683)

Lamb (essayist letter writer) 1775-1834  
Not only is he unique among English writers but he is equally unique among the smaller and specially national body of English humorists (Saintsbury p 700)

William Hazlitt (essayist) 1778-1830 c  
He was one of the very greatest critics who have ever lived (Saintsbury p 701) Probably no English author who has written so voluminously has left so much that is positively first rate Very much more of Hazlitt survives than that of De Quincey and far more than of Lamb (Sampson p 656)

Byron 1788-1824 p  
His influence very great upon the literature of his own country was almost greater abroad The new Romantic schools of France Germany Italy Russia and Spain owed nearly as much to him as to any other single influence perhaps more (Saintsbury p 668)  
Byron was the first of English poets to write with that larger sympathy [of European

understanding] He is not only a great poet but the kind of poet the world now needs to mock its baser and inspire its loftier movements (Sampson pp 628 631)

heartiness With the exception of Shakespeare there is no greater example of creative force in our literature (Sampson p 764)

Shelley 1792-1822 p  
To all readers Shelley will remain the consummate inventor of lyric harmonies but to a few he will be still more precious for the glimpses he has given of a life more worthy of the spirit of man than that which now afflicts us (Sampson p 638)

Keats 1795-1821 p  
He is almost as great a poet as Shelley (Saintsbury p 671)

#### c. 1825-c 1870

W S Landor (essayist) 1775-1864 p  
Leigh Hunt (essayist) 1784-1859 p  
De Quincey (essayist) 1785-1859  
Carlyle (critical writer) 1795-1881  
Bulwer Lytton 1803-1873 n  
Disraeli 1804-1881 n  
F D Maurice (miscellaneous writer) 1805-1872  
Mrs Browning 1806-1861 p  
Edward Fitzgerald 1809-1883 p  
Alfred Tennyson 1809-1892 p  
Mrs Gaskell 1810-1865 n  
W M Thackeray 1811-1863 n  
Dickens 1812 1870 n

About Thackeray and Dickens Saintsbury opines that not only are they two of the greatest writers of English prose fiction but are perhaps the only two who can pretend to rank with Fielding Miss Austen and Scott (p 740)

Dickens remains the greatest fantastic novelist of England and with Balzac the greatest fantastic novelist of the world (Ibid p 743)

Much more than a century has passed since his birth more than a century has passed since the publication of *Pickwick* and the celebration of the *Pickwick* century indicates that the bicentenary will be celebrated with no less

Robert Browning 1812-1889 p  
Charles Reade 1814-1884 n  
Anthony Trollope 1815-1882 n  
Charlotte Bronte 1816-1855 n  
Emily Bronte 1818-1848 n  
A H Clough 1819-1861 p  
Charles Kingsley 1819-1875 n  
George Eliot (Mary Anne Evans) 1819-1881 n  
Anne Bronte 1820-1849 n  
Matthew Arnold (critical writer) 1822-1888 p c  
D G Rossetti (critical writer) 1823-1882 p

#### c. 1870-c 1925

J A Froude (essayist) 1818-1894 c  
Ruskin (critical writer) 1819-1900  
Coventry Patmore 1823-1896 p  
Meredith 1823-1909 n  
Christiana Rossetti 1830-1894 p  
Edwin Arnold 1837 1904 p  
William Morris 1834-1896 p n  
Samuel Butler 1835-1902 n  
W S Gilbert 1836-1911 d  
A C Swinburne 1837 1909 p c  
Austin Dobson (critical writer) 1840-1921  
Thomas Hardy 1840-1928 n p  
Andrew Lang (critical writer essayist) 1844-1912  
Robert Bridges 1844 1930 p  
Alice Meynell 1847 1922 p  
R L Stevenson (essayist) 1850-1894 n p  
Mrs Humphry Ward 1851 1920 n  
H A Jones 1851 1929 d  
George Moore 1852 1933 n  
Bernard Shaw (critical writer Nobel Prize 1925) 1856- d  
George Gissing 1857-1903 n  
Joseph Conrad 1857 1924 n  
Oscar Wilde 1858-1900 d c  
Arthur Conan Doyle 1859-1930 n  
A D Finero 1859 1934 d  
A E Housman 1859-1936 p  
J M Barrie 1860-1937 d  
Walter Raleigh 1861 1929 c  
O Elton (literary historian) 1861- c  
Arthur Quiller Couch 1863- c  
Rudyard Kipling (Nobel Prize 1907) 1865-1936 p n

c 1600-c 1725-*Cont'd*

Le Sage 1668-1747, d  
J B Rousseau 1671-1741 d p

## c 1725-c. 1770

Saint Simon Louis de  
Rouvroy (memo-  
irist) 1675-1755

Saint Simon though careless and sometimes even ungrammatical ranks among the most striking memoir writers of France the country richest in memoirs of any in the world. He has been compared to Tacitus and for once the comparison is just. Some of Macaulay's most brilliant portraits and sketches of incident are adapted and sometimes almost literally translated from Saint Simon. (b n)

Destouches 1680-1754 d

Galiani (letter writer) 1681-1753

Madame de Staël (me-  
morialist) 1684-1750

Pierre de Marivaux 1688-1763 d n

Mademoiselle Aisne  
(letter writer) 1694-1767

Voltaire (letter  
writer) 1694 1778 p d n  
To his own age Voltaire was pre-eminently a poet and a philosopher the unkindness of succeeding ages has sometimes questioned whether he had any title to either name especially to the latter. (b n)

Prevost d Exilles 1697 1763 n  
The only novel of outstanding merit of this period was his *Mimon Lescout* described as the incomparable

Madame du Deffand  
(letter writer) 1697-1780

She is the typical French lady of the 18th century. She was perhaps the wisest woman who ever lived and an astonishingly large proportion of the best sayings of the time is traced or attributed to her. A comparison with Madame de Sevigne shows how the French character had in the upper ranks at least degenerated. (Saintsbury p 418)

Jean Jacques Rousseau 1712-1778 n  
Regarding his two novels it is observed that no novels in the world have ever had such influence as these. (E B IX)

Denis Diderot (letter  
writer) 1713-1784 n

## c 1770-c 1825

Sedaine 1710-1797 d

Marmontel 1723-1799 n

Du Belloy 1727-1777 d

Mademoiselle de Les-  
pinasse (letter  
writer) 1732-1776

Beaumarchais 1732-1799 d  
Beyond all doubt the most remarkable if not the best dramatist of the late 18th century (Saintsbury p 38a)

J F Ducis 1733-1816 p

Saint Pierre 1737-1814 d

Andre Chenier 1762 1794 p  
Beyond question the greatest poet of the 18th century in France (Saintsbury p 374)

Xavier de Maistre 1763-1852 n

Madame de Staël (cri-  
tical writer) 1766-1817 n  
She is a very important figure in French literature. (Saintsbury p 40a)

Chateaubriand (critical  
writer) 1768-1848 n  
Of this period the two dominant names are beyond question those of Chateaubriand and Madame de Staël. (Saintsbury p 401)  
For some thirty years from 1810 to 1840 Chateaubriand was unquestionably the greatest man of letters of France in the estimation of his contemporaries. (Ibid p 402)

Lemerier 1771-1840 p d

Stendhal (Beyle) 1783-1842 n

One of the most original and distinguished of French essayists and novelists

C Delavigne 1793-1843 p

## c. 1825-c. 1870

Jean de Beranger 1780-1857 p  
One of the most original and not the least pleasant figures in the catalogue of French poets (Saintsbury p 482)

- Nodier (short story writer miscel laneous writer) 1780-1844
- Desbordes Valmore (poetess) 1786-1859
- Lamartine 1790 1869 p n
- Honore de Balzac 1799-1850 n  
Balzac is in a way the greatest of French novelists (Saintsbury p 511)  
The influence of Balzac has no limitations or end. He simply transformed fiction and made the modern novel the most comprehensive literary vehicle (N and D p 593)
- He is described as the greatest master of the novel of character and manners as opposed to that of history and incident (E B IX)
- De Vigny 1799-1865 p n  
As a poet he deserves all but the first rank (Saintsbury p 520)
- Alexandre Dumas 1802-1870 n d
- Victor Hugo 1802-1885 p d n  
In poetry proper as in drama Victor Hugo showed the way  
The literary productiveness of Victor Hugo himself has been the measure and sample of the whole literary productiveness of France on the poetical side. At 75 he was acknowledged as a master; at 75 he was a master still. He is the one single universal literary genius whom France can recognise as her representative and to be set in world literature on the level of Dante, Cervantes, Shakespeare and Goethe (E B IX)  
The fact that he could with dangerous facility cast into beautiful and convincing form what the average person of 1840-80 felt inarticulately accounts not only for his unequalled popularity but for his own unfortunate conviction that he was the prophet of his country and his age. A high quality of either mind or character are not perhaps essential to the finest poetry but the absence of both must always reduce a poet to the second category. Hugo was a master of language; he was a great literary

figure; he might perhaps have been a great mystic had he been less worldly; but as it is when asked who was the greatest French poet of the 19th century we must reply in the words of a French critic: Unfortunately Victor Hugo (b n)

Taking him altogether it may be asserted without the least fear of contradiction that Victor Hugo deserves the title of the greatest poet hitherto and of one of the greatest prose writers of France (Saintsbury p 503)

- Prosper Merimee (essayist) 1803-1870 p  
One of the most exquisite 19th century masters of the language (E B IX)

Some of his works half a dozen have equals but no superiors either in French prose fiction or in French prose (Saintsbury p 515)

- E Sue 1804-1857 n  
George Sand 1804 1876 n  
Sainte Beuve 1804-1869 c

The most remarkable of the critics (E B IX)  
As a guide to bring us to a knowledge of the great personalities in French literature he is unrivalled (b n)

He is in a manner the first master of catholic criticism that the world has seen. The importance of Sainte Beuve in literature is historically and as a matter of influence superior even to that of the great poet (Hugo) with whom he was for some time in close friendship though before very long their stars fell apart. Until his time the science of criticism had been almost entirely conducted on what may be called pedagogic lines. Sainte Beuve was the first to found criticism on a wide study of literature instead of directing a more or less narrow study of literature by critical rules (Saintsbury pp 503-507)

He is described as the greatest and most universal of French critics (N and D p 635)

c. 1870-c. 1915—*Contd.*

- W. B. Yeats (Irish)  
(Nobel Prize, 1923) 1865-1939, p.  
H. G. Wells .. 1866-1946, n  
Arnold Bennett .. 1867-1931, p.  
John Galsworthy (No-  
bel Prize, 1932)  
1867-1933, d, p, n.  
G. W. Russell (Irish)  
(A E) .. 1867-1935, p.  
Clutton Brock (critical  
writer) .. 1868-  
Lawrence Binyon .. 1869- , p  
Hilaire Belloc .. 1870- , p, n  
Walter de la Mare .. 1873- , p  
G. K. Chesterton  
(essayist) 1874-1936, n, p

- Somerset Maugham 1874- , d, n.  
John Masfield .. 1878- , p.  
E. M. Forster .. 1879- , n  
Lytton Strachey (cri-  
tic) .. 1880-1932  
Lascelles Abercrombie 1881-1938, p  
P. G. Wodehouse .. 1881- , n.  
John Drinkwater 1882-1937, d, p  
Virginia Woolf .. 1882-1941, n  
Hugh Walpole .. 1884- , n  
Frank Swinnerton 1884- , n, c.  
D. H. Lawrence .. 1885-1930, n  
S. Sassoon .. 1886- , p  
Rupert Brooke .. 1887-1915, p  
T. S. Eliot (critic) .. 1888- , p  
J. B. Priestley .. 1894- , d, n.  
Aldous Huxley (critic-  
al writer) .. 1894- , n

## FRENCH LITERATURE

c. 1500-c. 1600

- Saint Gelas . 1487-1558, p.  
Rabelais . 1490-1553, c.  
He is the one French writer or with  
Moliere one of the two, whom  
"critics the least inclined to  
appreciate the characteristics of  
French literature have agreed to  
place among the few greatest of  
the world" (E.B., IX). These  
two French authors who in this  
counting are among the first  
thirty of the world, also delimit  
the greatness of French literature.  
They rank among the greatest  
thirty because of their 'lighter  
side' of literature (Saintsbury,  
p. 620)  
C. Marot . 1496/97-1544, p  
Des Periers (story-  
teller) c 1500-1544  
Montluc (memoirist) . 1503/02-1577  
J. Durant .. 1508-1588, p.  
J. Amyot (prose writer,  
translator) 1513-1593  
Pierre de Ronsard . 1524-1585, p  
"His works became a kind of Bible  
to the disciples of Sainte Beuve  
and the followers of Hugo"  
(Saintsbury, p. 173).  
Joachim du Bellay .. 1525-1560, p  
Ramy Belleau 1528-1577, p  
François de La Noue  
(memoirist) .. 1531-1591

- Etienne Jodelle 1532-1573, p, d.  
Jean Antoine de Baif 1532-1589, p.  
Montaigne (essayist) 1533-1592  
He "expresses the mental attitude  
of the latter part of the century  
as completely as Rabelais ex-  
presses the mental attitude of the  
early part" (E.B., IX). "Mon-  
taigne is one of the few great  
writers who have invented a  
literary kind. The essay as he  
gave it had no forerunner in  
modern literature and no direct  
ancestor in the literature of  
classical times...The positive-  
ness of the French disposition is  
already noticeable in Rabelais;  
it becomes more noticeable in  
Montaigne. He is always charm-  
ing, but rarely inspiring" (b n).  
R. Garnier . 1534-1596, d  
The "first tragedian who deserves a  
place not too far below Rotrou,  
Corneille, Racine, Voltaire and  
Hugo, and who may be placed in  
the same class with them"  
(E.B., IX).  
Marguerite of Navarre (story-teller).  
*Heptameron* .. (1558)  
Pontus de Tyard .. -1603, p.  
Pierre Pithou (satirist) 1539-1596  
*Satyre Menippe* (1594). It had an  
"immense effect, and may per-  
haps be justly described as the  
first example, in modern politics,

of a literary work the effect of which was really great and lasting

There is certainly less exaggeration in the *Menippe* than in *Hudibras* (Saintsbury, p 235)

Nicholas Rapin 1541-1596

Florent Chrestien 1541-1596

Jacques Gillot

Pierre Lerol

Du Bartas 1544-1590 p

He is called the Protestant Rosard (Saintsbury p 183)

Pierre Larivey (Italian

by descent) (first

comedian) c. 1550-c 1612 d

Regnier 1573-1613 p

He marks the end and at the same time perhaps the climax of the poetry of the country (E B IX) 'Regnier was in many ways a fitting representative for the close of the great poetical school of the sixteenth century' (Saintsbury p 241)

#### c 1600-c. 1725

Malherbe (translator) 1555 1628 p c

His reforms helped to elaborate the kind of verse necessary for the classical tragedy and his influence as a critic was great and far reaching (E B, IX)

Hardy 1569 1631 d

Montchrestien 1575/76-1621 d

Voiture (letter writer) 1598-1648 p

Pierre Corneille 1608-1684 d p

Saintsbury observes The inveterate habit which exists in England of comparing all dramatists with Shakespeare has been prejudicial to the fame of Corneille with us But he is certainly the greatest tragic dramatist of France on the classical model (p 272)

Jean de Rotrou 1610-1650 d

He is called the French Marlowe (E B IX)

La Rochefoucauld 1613 1680

Cardinal de Retz (mouret)

1614 1679

He occupies with Saint Simon and perhaps La Rochefoucauld the first place among French memoir writers of the 17th century (Saintsbury p 311)

Cyrano de Bergerac 1620-1650 d n

Jean La Fontaine 1621-1695 p d  
No French writer is better known than La Fontaine (E B IX)

Moliere 1622 1673 d

Swinburne's opinion that a lamb of Congreve was sufficient to make a Sheridan and a lamb of Moliere to make a Congreve adequately expresses the position of this comedian Of him it may be said with confidence that he was not only a great author but a great man He not only represents the most vital and enduring qualities of his race but his works are a protest against and a correction of the defects to which the French genius is peculiarly liable His mind is without prejudice, he rejects nothing till it threatens to limit the free exercise of a sane intelligence or to distort a reasonable conduct He is thus the natural scourge of academies and sects the enemy of all excess (b n)

Madame de Sevigne

(letter writer) 1626-1696

Saintsbury speaks of her as the most famous and remarkable of all the letter writers of the time—perhaps the most famous and remarkable of all letter writers in literature (p 320)

C Perrault (fairy tales

writer) 1628-1703

Madame de Lafayette 1634-1692 n

P Quinault (operatist) 1635-1688

Bouleau 1636 1711 p c

Madame Deshoulieres 1638-1694 p  
Unquestionably one of the chief poetesses of France (Saintsbury p 260)

Racine 1639-1699 d

It would be a bold man who should say that Racine could with altered circumstances but unaltered powers have written *Othello* (Saintsbury p 278)

Chaulieu 1639-1720 p

La Fare 1644-1712 p

Dufresny 1648-1724 d

J F Regnard 1655-1709 d

His works *Joueur* and *Legataire* are comedies almost of the first rank (E B IX)

## c 1600-c. 1725—Contd.

Le Sage 1668-1747, d  
J B Rousseau 1671-1741, d p

## c 1725-c. 1770

Saint Simon Louis de  
Rouvroy (memo-  
irist) 1715-1755

Saint Simon though careless and sometimes even ungrammatical ranks among the most striking memoir writers of France the country richest in memoirs of any in the world. He has been compared to Tacitus and for once the comparison is just. Some of Macaulay's most brilliant portraits and sketches of incident are adapted and sometimes almost literally translated from Saint Simon. (b n)

Destouches 1680-1754 d  
Galiani (letter writer) 1681-1753

Madame de Staël (me-  
morialist) 1684-1750

Pierre de Marivaux 1688-1763 d n

Mademoiselle Aisne  
(letter writer) 1694 1767

Voltaire (letter  
writer) 1694-1778 p d n  
To his own age Voltaire was pre-eminently a poet and a philosopher the unkindness of succeeding ages has sometimes questioned whether he had any title to either name especially to the latter. (b n)

Prevost d Exilles 1697-1763 n  
The only novel of outstanding merit of this period was his *Munon Lescaut* described as the incomparable

Madame du Deffand  
(letter writer) 1697-1780

She is the typical French lady of the 18th century. She was perhaps the wittiest woman who ever lived and an astonishingly large proportion of the best sayings of the time is traced or attributed to her. A comparison with Madame de Sevigne shows how the French character had in the upper ranks at least degenerated. (Saintsbury p 418)

Jean Jacques Rousseau 1712-1778 n  
Regarding his two novels it is observed that no novels in the world have ever had such influence as these. (E.B. IV)

Denis Diderot (letter  
writer) 1713 1784 n

## c 1770-c 1825

Sedaine 1719-1797 d

Marmontel 1723-1799 n

Du Belloy 1727-1775 d

Mademoiselle de Les-  
pinasse (letter  
writer) 1732-1776

Beaumarchais 1732-1799 d  
Beyond all doubt the most re-  
markable if not the best drama-  
tist of the late 18th century  
(Saintsbury p 385)

J F Ducis 1733-1816 p

Saint Pierre 1737-1814 d

Andre Chenier 1762-1794 p  
Beyond question the greatest poet  
of the 18th century in France  
(Saintsbury p 374)

Xavier de Maistre 1763-1857 n

Madame de Staël (cri-  
tical writer) 1766-1817 n  
She is a very important figure in  
French literature. (Saintsbury  
p 400)

Chateaubriand (critical  
writer) 1768-1848 n  
Of this period the two dominant  
names are beyond question those  
of Chateaubriand and Madame de  
Staël. (Saintsbury p 401)  
For some thirty years from 1810  
to 1840 Chateaubriand was un-  
questionably the greatest man of  
letters of France in the estimation  
of his contemporaries. (Ibid  
p 402)

Lemercier 1771-1810 p d  
Stendhal (Beyle) 1783-1812 n

One of the most original and  
distinguished of French essayists  
and novelists

C Delavigne 1793-1843 p

## c 1825-c. 1870

Jean de Beranger 1780-1837 p  
One of the most original and not  
the least pleasant figures in the  
catalogue of French poets  
(Saintsbury p 487)



- Nodier** (short story writer miscel-  
laneous writer) 1780-1844
- Desbordes Valmore** (poetess) 1786-1859
- Lamartine** 1790-1869 p n
- Honore de Balzac** 1799-1850 n  
Balzac is in a way the greatest of  
French novelists (Saintsbury  
p 511)  
The influence of Balzac has no  
limitations or end. He simply  
transformed fiction and made the  
modern novel the most compre-  
hensive literary vehicle (N and  
D p 597)
- He is described as the greatest  
master of the novel of character  
and manners as opposed to that  
of history and incident (EB IX)
- De Vigny** 1799-1865 p n  
As a poet he deserves all but the  
first rank (Saintsbury p 522)
- Alexandre Dumas** 1800-1870 n d
- Victor Hugo** 1802-1885 p d n  
In poetry proper as in drama  
Victor Hugo showed the way  
The literary productiveness of  
Victor Hugo himself has been the  
measure and sample of the whole  
literary productiveness of France  
on the poetical side. At 25 he  
was acknowledged as a master  
at 70 he was a master still. He  
is the one single universal literary  
genius whom France can recognise  
as her representative and to be  
set in world literature on the  
level of Dante, Cervantes, Shakes-  
peare and Goethe (EB IX)  
The fact that he could with  
dangerous facility cast into beauti-  
ful and convincing form what the  
average person of 1840-80 felt  
inarticulately accounts not only  
for his unequalled popularity  
but for his own unfortunate con-  
viction that he was the prophet of  
his country and his age. A  
high quality of either mind or  
character are not perhaps essential  
to the finest poetry but the  
absence of both must always  
reduce a poet to the second  
category. Hugo was a master of  
language. he was a great literary

figure. he might perhaps have been  
a great mystic had he been less  
worldly but as it is when asked  
who was the greatest French poet  
of the 19th century we must reply  
in the words of a French critic  
Unfortunately Victor Hugo  
(b n)

Taking him altogether it may be  
asserted without the least fear of  
contradiction that Victor Hugo  
deserves the title of the greatest  
poet hitherto and of one of the  
greatest prose writers of France  
(Saintsbury p 793)

**Prosper Merimee** (essayist) 1803-1870 p  
One of the most exquisite 19th  
century masters of the language  
(EB IX)

Some of his works half a dozen  
have equals but no superiors  
either in French prose fiction or  
in French prose (Saintsbury  
p 515)

**E. Sue** 1804-1857 n

**George Sand** 1804-1876 n

**Sainte Beuve** 1804-1869 c  
The most remarkable of the  
critics (EB IX)

Is a guide to bring us to a know-  
ledge of the great personalities in  
French literature he is unrivalled  
(b n)

He is in a manner the first  
master of catholic criticism that  
the world has seen. The im-  
portance of Sainte Beuve in litera-  
ture is historically and as a matter  
of influence superior even to that  
of the great poet (Hugo) with  
whom he was for some time in  
close friendship though before  
very long their stars fell apart.  
Until his time the science of  
criticism had been almost entirely  
conducted on what may be called  
pedagogic lines. Sainte Beuve  
was the first to found criticism on  
a wide study of literature instead  
of directing a more or less narrow  
study of literature by critical  
rules (Saintsbury pp 605  
507)

He is described as the greatest  
and most universal of French  
critics (N and D p 635)

c 1825-c 1870—Contd

Nerval 1805-1867 p n  
 Barbier 1805-1882 p  
 Barbey d'Aurevilly 1808-1889 n  
 Alfred de Musset 1810-1857 p n d  
 Musset is the most remarkable instance in French literature and one of the most remarkable in the literature of Europe of merely natural genius hardly at all developed by study and not assisted in the least by critical power and a strong will (Saintsbury p 520)

Theophile Gautier (critical writer) 1811-1897 p n  
 As time goes on it may be predicted that though Gautier may not be widely read yet his writings will never cease to be full of indescribable charm and of very definite instruction to men of letters (b n)

C Baudelaire 1821-1867 c p  
 In tone and spirit Baudelaire was almost as much the leader of young French poets for the last thirty or forty years of this (19th) century as Victor Hugo was their master in form for the last sixty or seventy (Saintsbury p 534)  
 His influence on French poetry is growing greater and greater (E B IX)

Gustave Flaubert 1821-1880 n  
 As a realist he exercised an extraordinary influence over E de Goncourt, Alphonse Daudet and Zola. Latterly his influence as a symbolist is almost equally felt. His work was proved to be of inexhaustible interest to thinkers and writers of all temperaments (b n)  
 No novelist of his generation has attained a higher literary rank than Flaubert (E B IX)

J de Goncourt 1830-1870 n

c 1870-c 1925

Leconte de Lisle 1818-1894 p  
 The foremost poet of his generation in thought and in expression  
 E de Goncourt 1872-1896 n  
 Edmond 1872-1897 n  
 Mistral (Nobel Prize 1904) 1830-1914 p  
 Sardou 1831-1908 d

Paulleron 1834-1899 d  
 Sully Prudhomme (Nobel Prize 1901) 1839-1907 p  
 A Daudet 1840-1897 n  
 Emile Zola 1840-1903 n  
 Mallarmé 1842-1897 p  
 Heredia 1842-1905 p  
 E Coppee 1842-1908 p  
 P Verlaine 1844-1896 p

Anatole France

(J A Thibault)

(Nobel Prize

1921)

1844-1924 n c  
 J K Huysmans 1848-1907 n  
 Guy de Maupassant 1850-1893 n

Pierre Loti (J

Viand)

1850-1923 n  
 Paul Bourget 1852-1935 n c

Rene Bazin 1853-1932 n  
 E Verhaeren 1855-1916 p

Edouard Rod (Swiss) 1857-1909 n  
 Hervieu 1857-1915 d

Brieux 1858-1932 d  
 Maurice Barres 1862-1923 n

Edouard Estaune 1862- n

Maurice Maeterlinck (Bel) (Nobel Prize 1911) 1862- d

Henn de Regnier 1864-1936 p

Romain Rolland (Nobel Prize 1915) 1866-1944 n d

Louis Bertrand 1866- n

Rene Boylesve 1867-1900 n

Rostand 1868-1918 d

Francis James 1868-1938 p n

Paul Claudel 1868- p d

Andre Gide 1869- n c

Henn Bordeaux 1870- n

Paul Valery 1871- p

Bataille 1872-1922 d

Charles Peguy 1873-1914 p

Colette 1873- n

Comtess de Noailles 1876-1933 p n

Bernstein 1876- d

Claude Ferrere (Bargone) 1876- n

Barbusse 1878-1936 n

Roger Martin du Gard (Nobel Prize 1937) 1881- n

G Duhamel 1884- p n

Rene Benjamin (essayist) 1885- n d

Alain Fournier 1886-1914 n

H Malherbe 1886- n

Dorgeles 1886- n

H Messis 1886- c

Montherlant 1896- n

## GERMAN LITERATURE

## Before-c 1725

- Luther 1483-1546  
 S Pufendorf 1632-1694  
 Described as the chief German pioneer of intellectual progress in the period. He founded his system of natural law on the ideas of Grotius and Hobbes (b n)  
 G W Leibnitz 1646-1716  
 C Thomassius 1655-1728  
 First University don to deliver lectures in German  
 C von Wolff 1679-1754  
 J C Gunther (poet) 1695-1723

## c 1725-c 1770

- Frederich von Hage  
 don 1708-1754 p  
 Albrecht Haller (Swiss) 1708-1777 p  
 S G Lange 1711-1781 p  
 J I Pyra 1716-1744 p  
 Ewald Christian von  
 Kleist 1715-1759 p  
 J N Gotz 1721-1781 p  
 J W L Gleim 1719-1803 p  
 J P Uz 1720-1796 p  
 F G Klopstock 1724-1803 p  
*Messias* (I III cantos in 1748 and the last five in 1773). It was translated into seventeen languages

Since the early years of the century the Germans had been more busily engaged in theorizing about what their literature ought to be than in producing literature. The importance of Klopstock's *Messias* is that it was the first actual creation in modern German literature (Robertson p 200)

He is the first of modern Germany's inspired poets

Later he made important contributions to philosophy and to the history of poetry (EB X, p 224 b n)

- A W Ramler 1725-1798 p  
 G E Lessing 1729-1781 d p c  
*Sekriften* (6 vols 1753-55) *Miss Sara Sampson* 1755 *Minna von Barnhelm* 1767. He laid the foundation of a national drama (Robertson p 271)

- Gessner (Swiss) 1730-1788 p  
*Idyllen* was the most popular German book in Europe before the appearance of *Werther*. His *Der Tod Abels* (1758) was translated into most European languages including Welsh (b n)

## c 1770-c 1825

- C M Wieland (*Agathon* 1766-67) 1733-1813 p n  
 T G von Hippel 1741-1796 n  
 J J Engel 1741-1802 n d  
 F L Schroder 1744-1803 d  
 J C von Herder 1744-1803 p  
 This most stimulating pioneer of the great epoch of modern German literature was the real founder of the literary movement known as *Sturm und Drang* (EB X p 224)  
 K Kortum 1745-1824 p  
 A W Imband 1749-1814 d  
 Goethe 1749-1832 p d n  
 This Germany's greatest poet and the master of her classical literature succeeded in attracting as no German had done before him the attention of Europe.  
 His was the last of those universal minds which have been able to compass all domains of human activity and knowledge (EB X pp 470-473)  
 Schiller 1759-1805 d, p  
 The years 1794-1805 when in Jena and Weimar Goethe and Schiller were united by a close friendship mark the culmination of literary classicism (EB X 224)  
 A von Kotzebue 1761-1819 d  
 Apart from the two great poets (Goethe and Schiller) literature was in no very healthy condition: the stage was dominated by the extraordinarily popular plays of A von Kotzebue (EB X 225)  
 J P F Richter 1763-1825 n  
 He is the chief novelist of the classical period (Robertson p 403)

## c. 1770-c. 1825-Contd.

- Zacharias Werner 1768-1823, d  
 Friedrich Holderlin . 1770-1843, p  
 'One of the most gifted poets of  
 this age' (E B X)  
 Adolf Müllner 1774-1820, d  
 E T A Hoffmann 1776-1822 n  
 J J von Gorres (man  
 of letters) 1776-1848  
 Heinrich von Kleist  
 1777-1811, d, p, n  
 "Prussia's greatest dramatic poet  
 created a romantic drama of  
 high poetic achievement" (E B,  
 X, 226)  
 Clemens Brentano 1778 1842, d, n, p  
 L A von Arnim 1781-1831, n  
 Ludwig Borne 1786-1837  
 'His brilliant *Briefe aus Paris*  
 (1830-33) form a landmark in the  
 development of German prose  
 style' (E B, X)  
 Wilhelm Müller 1794-1827, p  
 'Following Byron's example stirred  
 German sympathy for the op-  
 pressed Greeks and Poles' (E B  
 X)  
 C D Grabbe 1801-1836, d  
 W Hauff (story teller) 1802-1827, p  
 W Waiblinger 1804-1830, p

## c. 1825-c. 1870

- L Tieck 1773 1853 p, d, n, c  
 J Kerner 1786-1862, p  
 L Uhland (ballad poet  
 second only to  
 Schiller) 1787-1862, p  
 J von Eichendorff (lyric  
 poet of the first  
 rank) 1788-1857, p  
 F Ruckert 1788-1866, p  
 F Grillparzer (Austrian) 1791-1872, d  
 G Schwab (miscella-  
 neous writer) 1792-1850  
 K L Immermann 1796-1840, d, n  
 Annette von Dorste  
 Hülshoff (great-  
 est poetess of  
 Germany) 1797-1848, p  
 A Bitzrus (Swiss)  
 (known as Jere-  
 mias Gotthelf) 1797-1854 n  
 Heine 1797-1856 p  
 W Häring (May be  
 described as the  
 Walter Scott of  
 Prussia) 1798-1871 n

- E Morike . 1804-1875, p, n  
 A Stifter 1805-1868, n  
 H Laube . 1806-1884, n  
 K Gutzkow 1811-1878, d, n  
 For the last twenty years and more  
 of his life he was the most in-  
 fluential writer in Germany. But  
 his fame has faded more rapidly  
 than that of any of the Young  
 German writers. His work, *Die  
 Ritter vom Geiste* (1850 52) in nine  
 volumes marks the "starting  
 point for the modern social novel  
 in Germany" (R, pp 510 511)  
 B Auerback (Swiss) 1812-1882, n  
 F Hebbel 1813-1863, d  
 O Ludwig 1813-1865 d  
 Wagner 1813-1883, p, c  
 A musician, poet and cultural critic,  
 whose contribution to the 19th  
 century is difficult to assess.  
 In retrospect his importance seems  
 inexhaustible' (Lange, p 22)  
 G Kinkel 1815-1882, p  
 G Freytag 1816-1893, n  
 'One of the chief German novelists  
 of this [1840 70] age' (R, p 573)  
 T Storm 1817-1888, n  
 J V von Scheffel 1826-1886, p, n

## c. 1870-c. 1925

- G Keller (Swiss) 1819-1890 p, n  
 'The master novelist of his age,  
 and, without question, its most  
 original literary personality' (R,  
 p 680)  
 He takes rank with the greatest  
 German poets in the second half  
 of the 19th century" (b n).  
 F von Bodenstedt 1819-1892, n  
 H Langg 1820-1905, p  
 O von Redwitz 1823-1891, p  
 F Spielhagen 1829-1911, n  
 R Hamerling 1830-1889, p  
 P Heyse (Nobel Prize,  
 1910) 1830-1914 p, d, n  
 W Raabe 1831-1910, n  
 J Wolff 1834-1910, p  
 L Anzengruber (Aus-  
 trian) 1839-1889, d  
 R Baumbach 1840-1905, p  
 Lihencron 1844-1909, p  
 Hugo von Hofmanns-  
 thal (Austrian)  
 (dramatic poet) 1844-1929  
 Founder of the whole German neo-  
 romantic drama (b n)

- K Spitteler (Swiss) 1845-1924, p  
 (Nobel Prize, 1919) 1845-1924, p  
 "The master of the epic in this age,  
 and one of its greatest poets"  
 (EB, X 228)
- E von Keyserling 1855-1918, n  
 H Sudermann 1857-1928, d, n  
 L Fulda 1862-1939, d  
 Max Dreyer 1862- , d, n  
 A Snitzler (Austrian) 1862- , d  
 G Hauptmann (Nobel  
 Prize 1912) 1862- , d, p  
 R Dehmel 1863-1920, p  
 O E Hartleben , 1864-1905 d
- F Wedekind (autho-  
 ress) 1864- , n, c  
 Max Halbe 1865-1914 d  
 P Ernst 1866-1933, p  
 G Hirschfeld 1872- , n, d  
 R M Rilke 1875-1926, p  
 "The greatest lyric poet of modern  
 times in Germany, and one of the  
 very greatest writers in the whole  
 history of German literature"  
 (Lange, p 180)  
 Thomas Mann (Nobel  
 Prize, 1929 Set  
 tled in U S A ) 1875- , n.

## CHAPTER VI

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### DRAMA

IT is the peculiarity of Italian literature that for a long time it did not develop a national drama. The early efflorescence of literary genius did not touch drama at all. It was in the later period of efflorescence that comedies and tragedies were produced. In the 16th century the honour of producing the first modern play goes to Ariosto. But his work produced in 1510 is a comedy of intrigue and as such not in the direct line of modern comedies. Machiavelli's *Macndragola* (1513) is a comedy of character and is considered to be a good piece of work. In 1515 Trissino won the honour for Italy of having produced the first modern tragedy. The Italian comedy of the 16th century was almost entirely modelled on that of the Latin comedy of intrigue<sup>1</sup>. In the early 16th century only Portugal could be said to possess a drama at once living indigenous and admirable as literature. Portugal owed this honour to the work of Gil Vicente who was far ahead in his literary work of all his contemporaries. It is very varied and is considered to foreshadow such different dramatists as Vega Carpio, Shakespeare, Calderon and Moliere. Among the large number of dramas that he has written comedies form the bulk, though there are good tragi-comedies as well. His gift is lyrical and one of his famous contemporaries declared that if Gil Vicente had written in Latin rather than in Portuguese and Spanish as a comic poet he would have rivalled Menander and excelled Plautus and Terence<sup>2</sup>. It is remarkable that though after Gil Vicente Portuguese comic genius went to rest Portugal had the honour of having the second tragedy in modern European literature which was written by Ferreira in 1557.

The latter part of the 16th century may be said to belong to Spain. Gil Vicente himself had written a number of plays in Spanish. His tradition was ably carried on and very largely extended by the original work of Vega Carpio who is described as one of the most astonishing geniuses the world has ever known. Vega Carpio wrote some 1800 plays besides 400 other dramatic pieces and is declared to have created an entire literature. He created the three act comedy so characteristic of Spanish drama. He wrote both tragedies and comedies but it is his

<sup>1</sup> *I.B.* XII p. 43

<sup>2</sup> Garnett p. 220. Aubrey Bell pp. 129-130. b.n.

comic genius that is supreme and in his tragedies he is definitely inferior to Shakespeare. This was the golden age of Spanish literature and in the dramatic genre, particularly comedy, Spain was undoubtedly at the head of European nations from about 1590 to about 1640. The other dramatists, co-nationals of Vega Carpio, who contributed their quota in gaining this position were Alarcon, Tirso de Molina and Calderon. Vega died in 1635, Alarcon in 1639, Tirso in 1648 and Calderon was ordained priest in 1651, whereafter he hardly wrote any comedies. In Calderon, it is generally agreed, the glories of Spanish dramatic literature reached their height. We shall see from the list of great dramatists and great dramas appended herewith that once again in the late 19th and early 20th century Spanish dramatists captured the attention of the European world. In confining our attention to the fifty years or so from 1590, we must point out that though Calderon wrote tragedies they are declared to be "more remarkable for their acting qualities than for their convincing truth;" and his greatest tragedy, which was one of the greatest in Spanish literature, seems to have been produced in 1644.<sup>3</sup> From this survey it must be clear that the great achievement of Spanish dramatists of the 50 years between 1590 to about 1640 is in the comic line.

Both France and Britain had already begun their dramatic activity before its culmination in Spain. From the list it will be found that France was just a little ahead of Britain in the matter of the production of a real tragedy and had a tragedian, worthy enough to be ranked just below some of her own greatest tragedians. It was Garnier. Britain with her Marlowe followed very soon. Except for the work of Garnier, real good work of the French drama dates from 1636, before which France had no comedian of the status of the British Ben Jonson, whose work appeared in 1598. Shakespeare, who was born in 1564, had his greatest period of dramatic activity in the last part of his life, viz., from 1601 to 1613. Many of his well-known comedies were produced before 1600, while most of his great tragedies and tragi-comedies were produced after 1600. His influence on the dramatic, and particularly the tragic, art of the world has been so great that he almost stands by himself as the summit of dramatic genius. He is "not only the greatest but the earliest British dramatist, who took humanity for his province."<sup>4</sup> Shakespeare's junior contemporary Ben Jonson had produced all his best plays worthy of his genius by 1616. He is believed to have broadened the whole basis of English comedy. Yet the greatest British comedian was still to arrive. The first quarter of the 17th century is thus under British leadership as far as tragic drama is concerned. We may assign the ranks in dramatic activity for the period before A.D. 1600 as, Iberian nations first, Italy second, Britain third and France fourth.

Of the great masterpieces in French tragedy, those by Corneille, were produced between 1636 and 1646. The great tragedies of Rotrou were written after 1639. Corneille produced a great comedy in 1643, but the

<sup>3</sup> *E.B.*, VII, p. 593; b n.; Fitzmaurice-Kelly, pp. 301, 305, 359, 381, Merimee, pp. 344, 345, 373, 375, 382, 383

<sup>4</sup> *E.B.*, VIII, p. 581.

great French comedian the greatest comedian amongst modern Europeans Moliere produced his triumph in 1650 and his greatest masterpiece in 1666 Racine who is a tragedian is either the equal of Corneille or perhaps his superior produced his great work between 1667 and 1690 Thus the leadership in European tragic drama between 1610 to about 1690 must be assigned to France Within this period the period 1613 to 1673 is again the period of comic culmination The leadership of the whole European dramatic art therefore during the fifty years between 1610 to 1690 undoubtedly belongs to France

At the end of the 17th century the curtain falls on the French theatre for a short time The only other nation which was dramatically alive during the 17th century was Holland with whom the whole period was the golden century of her literature Vondel altogether wrote 32 dramas of which 21 are declared to be original His dramatic activity began in 1612 and his greatest masterpiece was produced in 1651 He is considered to be the greatest Dutch dramatist It will be seen that the period of the culmination of the Dutch drama coincides with similar culmination of French drama and with the period of the highest attainments of the Spanish drama There is a contemporaneity in the culmination of the dramatic activity of the three nations Spain France and Holland We have put the culmination particularly in the tragic art of Britain slightly earlier That period may therefore be considered to be outside the ambit of contemporaneity When British comic art reaches its acme the French and the Dutch comic veins have already been exhausted Congreve who is described as the greatest English master of comedy produced his works between 1693 and 1700

Thus if we fix our attention on the period from A D 1600 to A D 1725 as a whole we find that it begins with the greatest tragedian amongst modern Europeans who is a Britisher and almost ends with the greatest English comedian who also ranks amongst great modern European comedians They are further supported by a great comedian at the beginning of the period viz Ben Jonson and towards the end by both comedians and tragedians Among the writers of tragedy one may mention Otway and Addison whose work *Cato* was so highly praised by Voltaire Among the comedians may be mentioned Farquhar The first rank in dramatic activity during this period must therefore be assigned to Britain Equally surely France claims the second place She is very much stronger in comedy but much weaker in tragedy The third place goes to Spain and the fourth is claimed by Holland Dramatic activity during this period seems to be absent or very insignificant in other nations of Europe

After the great dramatic activity of the 17th century dramatic genius of all the nations ranked for this period excepting that of France goes to rest for varying long periods In the case of Spain as we shall see there is a strong resurgence only in the last period of our study resurgence which is as notable as her activity during the 17th century Holland too shows a recrudescence of dramatic activity as a component part of her literary renaissance about 1885 Britain emerges into the limelight of the European world only during the last period France on



the other hand after a very short rest occupies the first place in the dramatic activity of the European nations

The beginning of the 18th century is marked by the appearance of a tragedy by Maffei which gave Italy her first tragedy with European reputation. The augury turned out well. The result of the whole 18th century was to endow Italy with dramatic poets of European reputation

worthy to be inscribed on the same roll as Racine and Voliere.<sup>5</sup> Alfieri's work not ending with 1770 or even 1780 but continuing longer has to be considered for the next period. Alfieri is described as Italy's greatest tragic poet. In comedy the Italian triumph was still greater. Goldoni is justly described as the founder of the Italian comedy. He wrote 150 comedies and was followed by Gozzi. Goldoni's works seem to have been written mostly between 1735 and 1763 and Gozzi's works have partly to be credited to the next period. Some of Gozzi's works were praised by Goethe and Schlegel. The British comedian Goldsmith belongs here but the greater Sheridan has to be carried forward for the next period. The peculiarity of this period is not only that Italy makes a bid for and achieves a place in the dramatic hierarchy of European nations but almost a new nation Germany makes its effective debut. Lessing who is known as a great German critic is also the first important German dramatist of European reputation. He produced a tragedy which is described as the first landmark in the history of the German drama and also a comedy *Minna von Barnhelm* which long remained unparalleled in German dramatic literature. The great name in French dramatic activity in this period is Voltaire whose tragedies have great excellence two of which at least rank among the ten or twelve best plays of the whole French Classical school.<sup>6</sup> Some of Le Sage's comic works belong to this period but the greatest comic dramatist of this period is Mariveaux. His play *Jeu de Mor* (1730) has become one of the permanent masterpieces of the comic stage. Destouches and Sedaine are two other comedians that are only second to Mariveaux and we may also place Baumarchais along with them.

In this period another new country or a group of countries shows its dramatic genius. Holberg who is described as a Dane succeeded in founding the modern Norwegian as well as Danish literature. He wrote 34 comedies some time between 1722 to 1754. He is described not only as the greatest of Danish authors and as an author only second to Voltaire in his generation but also as one of the greatest dramatists of all time.

Considering the period 1725 to 1770 as a whole we see that France easily takes the first rank in the dramatic hierarchy of European nations. Italy with her comedies and tragedies confidently walks into the second place. The third place will have to be assigned to Scandinavian nations because of the genius of the Danish Holberg. For the fourth place one may waver for a time between Britain and Germany and ultimately assign it to Germany though on the strength of only one dramatist.

<sup>5</sup> Garnett pp 315-316

<sup>6</sup> b n

Germany, who began her dramatic career rather shyly, steps out very boldly and prominently in the period A D 1770 to A D 1825. This period exactly corresponds with the period of active life of the greatest literary master of Germany and one of the greatest men of all time, Goethe, who was born in 1749 and died in 1832. Goethe has written a number of dramas, many of which are considered to be very profound. But he is generally known for his great work *Faust* which is regarded by all as Germany's most national drama. He was ably supported in his dramatic and other literary activity by his friend Schiller, two of whose plays are acknowledged as the masterpieces of the German poetic drama. Schiller's active life too spreads over the largest part of this period. He was born in 1759 and died in 1815. To make the German dramatic triumph complete this period produced two other important German dramatists and one who, though prolific, had ephemeral European fame. One work of the dramatist Tieck produced in 1797 is described as the best satirical drama in German literature. Kleist, who died in 1811, created a romantic drama of high poetic achievement. The dramatist of ephemeral fame was Kotzebue who died in 1819. He seems to have written mostly comedy. Of his 200 plays some have been translated into several European languages. In spite of his fertility he could not produce any play which might be considered to be a successor to the comic art of Lessing's *Minna von Barnhelm*.

The other country, besides Britain and Italy, whose contribution is already mentioned which produced any dramatic piece, properly belonging to this period, of European reputation is Russia. Griboyedov produced his work *Woe from Wit*, which is considered to be one of the great comedies of European literature, in 1825. Germany's leadership of European dramatic activity during this period is supreme and unequalled. Thus the order of precedence is Germany, Slavonic nations, Britain and Italy.

France emerges into great life with the dramatic activity of one of her greatest poets Victor Hugo who entirely covers our next period 1825-1870, with his active life just as Goethe had done in the previous one. Hugo, who is declared to be 'one single universal literary genius whom France could recognise as her representative and to be set in world literature on the level of Dante, Cervantes, Shakespeare and Goethe' produced some poetic dramas which long remained unparalleled triumphs of the French stage. The other French dramatist of this period is Scribe who wrote comedies mostly and Sardou who may be placed here as most of his well known pieces were produced before 1880. Yet the German speaking peoples clearly claim the first place in the hierarchy of European dramatic activity of this period, France following in the second. First of all, there was the Austrian Grillparzer who is described by one literary historian as the greatest dramatic poet of the 19th century. He is generally considered to have opened up the path of modern psychological drama. The clue provided by him was ably taken up by Ludwig and more so by Hebbel, both of whom are considered to have contributed

to the development of the modern European drama. There was also Freytag who wrote one of the best German comedies of the 19th century.

Russia began her account for this period with Gogol's *The Government Inspector* (1836) which is regarded as the greatest of Russian comedies and ranks among the great European ones. Sukhovo-Kobylin produced in 1855 a comedy which is considered to be second only to the one mentioned above. And the greatest realistic tragedy of the Russian repertory was produced by Pisemsky in 1858. Another dramatist who was born in 1823 and died in 1886, Ostrovsky, is described as "the greatest dramatist of the realistic age", two of whose masterpieces were produced in 1860 and 1871. Russia clearly walks into the third place of the dramatic hierarchy.

Portugal, who had been hibernating for a long while, produced during this period her second greatest poet, who wrote both tragedies and comedies. His work *Frei Luiz de Souza*, described as one of the few great tragedies of the 19th century, was produced in 1843. In Italy too there was Ferrari producing his comedies and setting the form of the modern Italian drama. Between the two countries the contribution of Portugal, taking into account the position of her dramatist in the literary history, must be adjudged to be the superior one. The fourth place in the hierarchy of European dramatic activity in this period rightfully belongs to Portugal.

As regards the last three periods we did not find much difficulty in ranking various European nations in respect of their dramatic activity nor have we found that in the same period two culminations occur in two different nations as was the case in the second period. A great drama and great dramatists characterize each period as a whole. That is not to say that the contribution of each nation is the same, but that each nation's claim to its proper place is made on the basis of continuous contribution in that period. The last period, 1870 to 1925, on the other hand is found to vary much like the second period viz 1600 to 1725.

About 1870 the influence of the Scandinavian countries particularly of Norway, on the dramatic activity of Europe begins to be felt. Bjornson issued a trilogy of heroic plays in 1862 which raised him to the front rank among younger poets of Europe. His play, *A Failure*, produced in 1874 made a sensation over the whole of Europe. Another Norwegian Ibsen with his work, *A Doll's House* produced in 1879, similarly caught the imagination of Europe. And though these Norwegian dramatists might have derived some inspiration from psychological dramas of the previous period yet on the whole their work is considered so original that they are generally regarded as the founders of psychological drama in modern Europe. Another Scandinavian a Swede Strindberg by name added his quota to the Scandinavian influence by his drama *Jadren* produced in 1887. Along with another work of his produced in the next year this is considered as a landmark in the history of European realism. Between Ibsen and Strindberg the fundamental development of modern European drama is generally divided. Though of the three Scandinavian dramatists only one, Bjornson received the Nobel prize for literature (1903) the

whole trio must be considered to be worthy of that honour Ibsen died in 1906 and Strindberg in 1912 Most of the work of these dramatists was already accomplished by 1902

Perhaps Spain was amongst the earliest of European nations to feel the influence of Norwegian dramatists Echegaray, born in 1832, in the first phase of his play-writing was not influenced by Ibsen, but had followed his own romantic vein In his latest work, the third phase of his dramatic art, he shows clear influence of the Norwegian dramatist Equally important as his early work brought out in 1881 is his late work *El Loco Dios* produced in 1900 showing Ibsenian influence, which is also considered to be one of his finest works<sup>8</sup> Echegaray lived a long life and died in 1916 In the year 1904 he was awarded the Nobel prize for literature It turned out that Echegaray's late work proved to be only the first in its line to be carried on by other Spaniards Jacinto Benavente younger than Echegaray by a whole generation, produced his most notable plays between the years 1901 and 1908, and won the Nobel prize for literature in 1922 Another Spanish author Jacinto Grau is described as a writer of unusual power who has conquered European stage with plays such as *El Conde Alarcos*, *El Hijo Prodigio*, produced in 1917 and 1918<sup>9</sup>

During this period the Italian Annunzio was producing memorable work, which is declared to be only just short of great tragedy It will be observed that the significant dramatic work of the Spaniards falls between 1901 to 1918 Not that similar dramatic activity was not in evidence in other European countries during this sub period but that the dramatic activity in Spain was greater in volume than that of any other country Thus for example, the Belgian dramatist Maeterlinck produced many of his great dramas more or less in this sub period and was awarded the Nobel prize for literature in 1911 But Maeterlinck as a Belgian phenomenon is almost isolated, and that is why we assign the second rank in the dramatic activity of this period to Spain (Iberian nations)

There were a number of French and British dramatists too In France, Pailleron who produced some good comedy, and Rostand, whose *Cyrano de Bergerac*, a verse drama translated into many European languages is considered to have equalled the success of Hugo's *Hernani*, and Claudel, who is believed to have repeated the triumph of another play of Hugo's, were all there But their combined dramatic work cannot be said to equal in significance the work of the Spanish dramatists that we have noted above

In Britain after a long rest the dramatic activity had begun with great liveness in the 80's of the 19th century Jones and later Pinero and Wilde all produced dramatic work which had European reputation Barrie, too, may be mentioned But the dramatist who won Europe for Britain was Bernard Shaw The greatest dramatic work of Bernard Shaw was produced between 1919 and 1924 during which period two of the best plays of Galsworthy were also produced Somerset Maugham

<sup>8</sup> Fitzmaurice Kelly p 489

<sup>9</sup> *CB* XXI p 161

produced his greatest dramatic triumph in 1923. Two of the British dramatists Shaw and Galsworthy received the Nobel prizes for literature in 1925 and 1932 respectively. The third place in the dramatic hierarchy of European nations in this period must therefore be awarded to Britain. It will be observed that the culmination of British dramatic activity which is significant not only from the British point of view but also from the international one falls in the last decade of our period. There is thus a sequence as regards the culmination of dramatic activity of the three peoples Scandinavians Spaniards and Britons.

The fourth rank in dramatic activity may be assigned to Germany Austria. In Germany there were two dramatists of distinctly European status during this period: Sudermann and Hauptmann. The latter who is described as the most original dramatist of contemporary German literature received the Nobel prize for literature in 1912. There was the Austrian Hofmannsthal who is considered to be the founder of German neo-romantic drama and whose important work was over by 1923. During the last part of our period there was a famous Italian dramatist too Pirandello who carried everything before him when he toured Europe with his dramatic company to produce his plays in 1925.<sup>10</sup> He was awarded the Nobel prize for literature in 1934. But the bulk of significant Italian plays cannot be said to be greater than either that of Britain or even that of Germany.

Now that we have done the ranking we see that only a certain number of countries played prominent role in the dramatic activity of Europe. It is noteworthy that Spain who had early leadership in dramatic activity repeated her triumph in the last period. It is further interesting to note that according to our ranking her first triumph came just after the British triumph and that in this period too her triumph occurs in the second part. France too had two culminations. Of the nations that did not figure in the dramatic activity of the post-renaissance period Germany is the one country that has made great strides and achieved distinction. Scandinavian Nations which had just made their debut towards the end of the first period stride forward very prominently at the beginning of the last period. Italy in spite of two attempts one in the 18th century and the other in the 19th century fails to attain the first rank.

The fact that Gil Vicente though a Portuguese not only wrote Portuguese but also Spanish dramas and what is more influenced other European dramatists like Vega Carpio and even Shakespeare and Moliere shows that fundamentally the dramatic activity of Europe becomes a collective endeavour. Vega Carpio in his turn influenced French dramatists. Shakespeare is well known to be a universal influence. The French dramatists when their turn came inspired others. The Germans first received their inspiration from the French and later from the English. And finally in the last period Scandinavia sets the ball rolling which is passed on to three or four nations of Europe in their turn. Altogether the history of dramatic activity in Europe illustrates the collective nature of the human endeavour known as Occidental Civilization.

## DRAMA

C = Comedy. P.D = Pastoral Drama T. = Tragedy. T.C. = Tragicomedy.

- (I) Ariosto (1474-1533) (C)  
*Cassaria* (1510) It is described as "a comedy of intrigue on the Plautine model" (Garnett, p 230)
- (P) Gil Vicente (1465-1536): (C)  
*Comedia do Viuvo* (1514) height of his genius (1513-19) He is "sometimes called the Portuguese Shakespeare" Of his 44 plays 14 are in Portuguese, 11 in Spanish and 19 bilingual He possessed a genuine comic vein His drama when it is not religious pastoral or farce is mostly comedy (*EB*, XVIII 292, b n)
- (I) Machiavelli (1469-1527) (C)  
*Mandragola* (1513) In this comedy of character the author created types "which seem living even now" (*EB*, XII, 743).
- (I) Trissino (1478-1549) (T)  
*Sophonisba* (1515) "The piece marks an era and as such remains celebrated"
- (P) Ferreira (1528-1569) (T)  
*Ines de Castro* (c 1537) It is described as 'the most celebrated tragedy in Portuguese literature' and is in date the first tragedy in Portuguese and the second in modern European literature (b n)
- (I) Tasso: (1544-1595). (P.D)  
*Aminta* (1573). "Few novel experiments in literature have enjoyed a more immediate and more permanent success" (Garnett, p 233)
- (T) Garnier (1534-1590) (T)  
*Bradamante* (1582) *Les Juives* (1583) He is described as "the first tragedian who deserves a place not too far below Rotrou, Corneille, Racine, Voltaire and Hugo, and who may be placed in the same class with them" (*EB*, IX, 784)
- (I) Tasso (1544-1595) (T)  
*Torrismondo* (1586)
- (B) Marlowe (1564-1593) (T)  
*Tamburlaine* (1587), *The Life and Death of Dr Faustus* (1588) He established tragedy, and inspired its master, and created for it an adequate diction and versification (*EB*, VIII, 581, b n)
- (B) Shakespeare: (1564-1616):  
 The activity of the later period is considered to be the highest. He has had such influence on the dramatic particularly tragic art of the world that he almost stands by himself as the summit of dramatic genius (*EB*, VIII, 591-82).

- (S) Vega Carpio: (1562-1635): (C) The activity of the later period is the highest—1610 seq. He is described as "one of the most astonishing geniuses the world has known". He created the Spanish drama of the three-act comedy (E.B., VII, 593).
- (I) Guarni: (1537-1612): (P D) *Pastor Fido* (1590).
- (B) Ben Jonson. (1573-1637). (C) *Every Man in his Humour* (1598). He "broadened the whole basis of English comedy after his fashion, as Moliere at a later date broadened the basis of French and of modern Western comedy at large" (b n). This play is described as "one of the most famous of English comedies".
- (S) Turso de Molina: (1670/72-1648) (C) In some respects he excels Vega (Gabriel Tellez) Carpio and in others Calderon.
- (S) Alarcon: (c. 1580-1639). (C) *La Verdad Sospechosa* (1628) and another (1634) The former is described as "the most finished example in Spanish literature of the comedy of character" (E B., XXIII, 25).
- (S) Calderon: (1600-1681) (C) *La Vida es Sueno* (T) *El Alcalde de Zalamea* (1644) "The glories of Spanish dramatic literature reached their height in him". His tragedies are "more remarkable for their acting qualities rather than for their convincing truth" The first is described as "perhaps the most profound and original of his works" and the second as "one of the greatest tragedies in Spanish literature (b n).
- (F.) Rotrou: (1609/10-1650): (T) His four masterpieces in tragedy were written after 1639. He has been called the French Marlowe (E.B., IX, 787).
- (F.) Corneille: (1606-1684): (T) His masterpieces in tragedy were written between 1636 and 1646. He is "justly revered as the first and in some respects the unequalled master of French tragedy" (E.B., VII, 595). (T) *Cid* (1636). *Polyeucte* (1643). *Rodogune* (1744); (C) *Menteur* (1643) *Cid* is described as "perhaps the most epoch making play in all literature" (b n) *Menteur* stood to French comedy almost in the same relation as his *Cid* to tragedy (ibid).
- (D) Vondel: (1612-64). *Lucifer* (1654) His "principal work consisted of 24 original dramas" (E.B., VII, 773).
- (F) Moliere. (1622-73). (C) *Précieuses Ridicules* (1659), first triumph A. C. Swinburne's estimate runs "a lamb of Moliere would have sufficed to make a Congreve, a lamb of Congreve would have sufficed to make a Sheridan" (b n Congreve) (C) *Misanthrope* (1666), greatest masterpiece.
- (F) Racine (1639-1699) (T) *Andromaque* (1667). *Phedre* (1677). *Athalie* (1690).
- (B) Otway (1652-1685) (T) *The Orphan* (1680), *Venice Preserved* (1682) The former work was translated into almost every modern European language and both of them remained stock-pieces on the stage until the 19th century (b n).
- (B) Congreve (1670-1729) (C) *The Old Bachelor* (1693). *Love for Love* (1695). *The Way of the World* (1700) He is described as the greatest English master of comedy. The second play is considered to be 'a landmark in the theatrical

Congreve (1670-1729)—*Contd.*  
history of the period'. The  
last play is 'the unequalled  
and unapproached master-  
piece of English comedy'  
and 'may fairly claim a  
place beside or just beneath  
the mightiest work of  
Moliere' (b n)

- (B) Farquhar (1677 1707) (C)  
*The Beaux Stratagem* (1707)  
It kept on the stage for a  
long time "He gives us  
something of the cheerful  
singlestick of Elizabethan  
comedy" (b n)

- (F) Le Sage (1668 1747) (C)  
*Crispin* (1707), *Turcaret*  
(1709) The latter play is  
described as his "theatrical  
masterpiece and one of the  
best comedies in French  
literature" He is described  
as an important figure in  
European literature (b n)

- (I) Maffei (1675 1759) (T)  
*Merope* (1713) It was  
not until 1713 that a tragedy  
appeared which deserved  
and obtained a European  
reputation This was the  
*Merope* (Garnett p 315)  
It achieved "one of the  
most brilliant successes  
recorded in the history of  
dramatic literature" and  
'long continued to be con-  
sidered the masterpiece of  
Italian tragedy" (E B,  
VII 591)

- (B) Addison (1672 1719) (T)  
*Cato* (1713) It was trans-  
lated into French and  
German and was praised by  
Voltaire (b n)

- (N) Holberg (1684 1754) (C)  
1722 1724 *Henrik and Per-  
ville* (1724) He is described  
as 'one of the greatest  
dramatists of all time, and  
the founder of modern  
Norwegian and Danish  
literature" (E.B., VII,  
616) His plays were all  
comedies 34 in number  
(E.B., VII, 616, 32) He is  
"the greatest of Danish  
authors" who was "with

the exception of Voltaire,  
the first writer in Europe  
during his generation"  
(b n)

- (F) Destouches (1680-1754) (C)  
*Le Philosophe Marie* (1727);  
*Le Glorieux* (1732)

- (F) Marivaux: (1688-1763) (C)  
*Jeu de Amor et du Hasard*  
(1730) others (1736), (1740)  
He is described as "perhaps  
the most original dramatist  
of the century (E B, IX,  
791) The first play is  
considered to be "one of the  
permanent masterpieces of  
the comic stage"

- (F) Voltaire (1694 1778) (T)  
*Zaire* (1732), *Merope* (1743),  
*Irene* (1778)

- (I) Goldoni (1707 1793) (C)  
1735 1763 "As Caesar  
called Terence a halved  
Menander, so we may term  
Goldoni a halved Moliere"  
(Garnett p 323) Tragedy  
has in some measure  
flourished since the death  
of Alfieri but Goldoni still  
stands alone (ibid p 322)  
Justly has he therefore been  
described as "the real  
founder of modern Italian  
comedy" (b n)

- (I) Gozzi (1722 1806) *Re  
Turandote* (?) Some of his  
works were praised by  
Goethe Schlegel and others  
and the particular play was  
translated into German by  
Schlegel (b n)

- (F) Sedaune (1719 1797) (C)  
*Philosophe sans le savoir*  
(1765), *La Gageure imprenue*  
(1768) These are both  
admirable pieces of a drama-  
tist who, "with the possible  
exception of Beaumarchais"  
is considered to be "the best  
dramatist of the last half  
of the century" (Saints-  
bury)

- (G) Lessing. (1729 1781) (C)  
*Miss Sara Sampson* (1755),  
*Minna von Barnhelm* (1767);  
(T) *Nathan der Weise* (1779)  
He is the first German



- dramatist who sought inspiration from English literature and with his first tragedy planted the first landmark in the history of the German drama
- (B) Goldsmith (1728-1774) (C) *She Stoops to Conquer* (1773) It was a complete triumph ratified by the appreciation of later generations
- (I) Alfieri (1749-1803) (T) *Merope* *Saul* *Myrrha* (1776-1784) He is described as Italy's greatest tragic poet
- (B) Sheridan (1751-1816) (C) *The School for Scandal* (1777) *The Critic* (1779)
- (F) Beaumarchais (1732-1799) (C) *Le Barbier de Séville* (1775) *Le Mariage de Figaro* (1784) The most remarkable if not the best dramatist of the late eighteenth century is Beaumarchais (Saints bury)
- (G) Goethe (1749-1832) (T) *Goetz* (1773) *Clavigo* (1774) *Die Geschwister* (1776) *Iphigenia* (1787) *Tasso* (1790) *Faust* (1808 and 1832) *Faust* is Germany's most national drama and it remains perhaps for the theatre of the future to prove itself capable of popularizing psychological masterpieces like *Tasso* and *Iphigenia* (b n)
- (G) Schiller (1759-1815) (T) *Die Rauber* (1781) *Don Carlos* (1787) *Wallenstein* (1798-1799) *Wilhelm Tell* (1804) The last two plays are acknowledged as the masterpieces of the German poetic drama
- (G) Kotzebue (1761-1819) (C) *Der Walfang* *Die beiden Kinsberg* *Die Deutschen Hinstadter* Of his 200 plays some have been translated into several European languages. The three mentioned here were long on the German stage (b n) Yet his plays are not regarded as having provided a successor to the comic art of *Minna von Barnhelm*
- (G) J L Tieck (1773-1853) (C) *Puss in Boots* (1797) It took Berlin by storm and is described as the best satirical drama in German literature (Robertson p 421)
- (G) Kleist (1777-1811) (T) *Die Familie* (1803) *Das Kathchen* (1808), *Die Hermannsschlacht* (1809) He created a romantic drama of high poetic achievement (b n E B, X 298)
- (A) Grillparzer (1791-1872) (T) *Die Ahnfrau* (1817) *Des Meeres und der Liebe Wellen* (1831) (T C.) *Der Traum ein Leben* (1834) The second play suggests the modern psychological drama of Hebbel and Ibsen and is regarded as perhaps the finest of all German love-tragedies Dramatic poet of the highest rank His third work is his first play without a tragic end and is called the Austrian Faust His work is considered to have opened up new father for the higher dramatic poetry of Europe (b n) Robertson describes him as the greatest dramatic poet of the nineteenth century (p 529)
- (Pol) Fredro (1783/93-1876) He remains the master of Polish comedy (b n)
- (R) Griboyedov (1795-1829) (C) *Woe from Wit* or *Gore of ума* (1825) It is described as one of the major classics of Russian literature and as undoubtedly one of the great comedies of European literature (b n E B XIX 753)
- (F) Hugo (1802-85) (C) *Hernani* (1830) *Ruy Blas* (1839)
- (R) Gogol (1809-1852) (C) *The Government Inspector* (1836) It is considered to be the

- Gogol (1809 1852)—*Cont'd*  
greatest of Russian come-  
dies and is ranked among  
the great European come-  
dies (b n)
- (G) Gutzkow (1811 78) (C)  
*Richard Savage* (1839) Sq
- (P) Garrett (1799 1854) (T)  
*Fres Luiz de Sousa* (1843)  
He is the greatest Portu-  
guese poet since Camoens  
and wrote both tragedies  
and comedies. This tragedy  
is described as one of the  
really notable pieces of the  
century (E B XVIII  
295) or as one of the few  
great tragedies of the 19th  
century (b n). It is said  
of him that he was not a  
man of letters only but an  
entire literature in himself  
(b n)
- (F) Scribe (1791 1861) (C)  
*Valerie* (1822) *Une Chaine*  
(1842) *Le Verr d'eau*  
(1842) *Adrienne Lecouvreur*  
(1847)
- (G) Hebbel (1813 63) (T) *Maria*  
*Magdalena* (1844) (C) *Der*  
*Diamant* (1847). At the  
middle of the century Ger-  
many could point to two  
writers who each in his way  
contributed to the develop-  
ment of the modern Euro-  
pean drama. F. Hebbel  
and O. Ludwig (E B  
X 227)
- (G) Ludwig (1813 65) (T) *Der*  
*Erbforster* (1850) (C) *Hans*  
*Frey*. He ranks imme-  
diately after Hebbel as  
Germany's most notable  
dramatic poet at the middle  
of the 19th century (b n)
- (G) G. Freytag (1816 95) (C)  
*Die Journalisten* (1852)  
One of the best German  
comedies of the nineteenth  
century. It is still a  
favourite comedy on the  
German stage (Robertson  
p 574)
- (I) Ferrari (1802 89) (C) *Goldoni*  
*etc* (1852) *Parin e la Satura*  
(1857). He set the form  
of the modern Italian drama
- (R) Sukhovo Kobylin (1817  
1903) (C) *The Wedding of*  
*Krechinsky* (1855) and two  
others (1869). The first as  
a comedy of intrigue has  
no rivals in Russian except  
*Revisor* [Government In-  
specter] and the two princi-  
pal rogues Krechinsky and  
Rasplyuyev are among the  
most memorable in the  
whole gallery of Russian  
literature (Mirsky p 313)
- (R) Pisemsky (1820 81) (T) *A*  
*Hard Lot* (1858). It remains  
the greatest realistic tragedy  
of the Russian repertory  
(E B VII 618 XIX 755)
- (R) Ostrovsky (1823 86) (C) *The*  
*Story* (1860) *The Forest*  
(1871). These are the two  
masterpieces of this the  
greatest dramatist of the  
realistic age (E B XIX  
755)
- (F) V. Sardou (1831 1908) *Nos*  
*Intines* (1861) *La Famille*  
*Benoiton* (1865) *Nos Bons*  
*Villageois* (1866) *Rabagas*  
(1872)
- (N) Bjornson (1832 1910) *A*  
*Failure* (1874) *Geography*  
*and Love* (1889). About the  
first play it is observed  
that it made a sensation  
over the whole of Europe  
(E B VII 617). The  
second play still continues  
to be played with success  
(b n). Nobel Prize for  
Literature 1903
- (G) Wagner (1813 83) *Ring of*  
*the Nibelung* (1876). Its  
first performance is des-  
cribed as a significant  
event in the history of the  
German drama to be over-  
looked by no student of  
dramatic art (E B X  
228)
- (N) Ibsen (1828 1906) *A Doll's*  
*House* (1879) *Ghosts* (1891)  
*The Wild Duck* (1884)  
*Rosmersholn* (1896) *Hæm-*  
*ms Dead Awaaken* (1900)  
No dramatist of our time  
except Ibsen has exerted

a deeper and more widespread influence than Strindberg (EB VII, 618)

- (C) Echegaray (1832 1916) *El Gran Galeoto* (1881) *El loco Dios* (1900) This is his best play and is translated into several languages Nobel Prize for Literature 1904
- (B) Jones (1831 1920) *The Silver King* (1882) *Saints and Sinners* (1894) The second play ran for 200 nights (b n)
- (F) Pullerou (1834 09) *Le Monde ou l'enfer* (1881) This is his most famous play and is often considered the best light comedy of the century (ND p 681)
- (R) Chekhov (1860 1901) *Ivanov* (1887) *The Seagull* (1896) *Uncle Ianya* (1899) *The Three Sisters* (1901) *The Cherry Orchard* (1904) He is almost universally regarded as the greatest Russian writer and as the greatest story teller and dramatist of modern times His vogue and influence outside Russia was at its height about 1927 (b n)
- (Sw) Strindberg (1849-1912) *Fadren* (1887) *Froken Julia* (1888) *Dedmansen* (1901) (C) *Pask* (1901) Sweden's one dramatist of European rank The first two plays are said to form a landmark in the history of European realism He is described as having exerted a deep and lasting influence on the European novel and drama (b n)
- (G) Sudermann (1857 1928) *Heimat or Magda* (1892) This play made the author known throughout Europe (b n)
- (G) Hauptmann (1862 ) *Die Weber* (1892) The most original dramatist of contemporary German literature (Robertson p 617) Nobel Prize for Literature 1912
- (Bel) M Maeterlinck (1862 ) *Pelléas et Mélisande* (1892) *Blue Bird* (1910) *Betrothal* (1910) Nobel Prize for Literature 1911
- (B) Pinero (1855 1934) *The Second Mrs Tanqueray* (1893) This play aroused great discussion and placed Pinero in the front rank of living English dramatists It was translated into French German Italian (b n)
- (B) Wilde (1856 1900) *Lady Windermere's Fan* (1892) *The Importance of Being Earnest* (1893)
- (F) Rostand (1869 1918) *Cyrano de Bergerac* (1897) *L'Aiglon* (1900) About *Cyrano de Bergerac* it is observed No such enthusiasm for a drama in verse had been known since the days of Hugo's *Hernani* The play was quickly translated into English German Russian and other European languages (b n)
- (D) H Heyermans (1864 1904) 1893 seq *Ghetto etc* Social dramas which are among the greater triumphs of the Dutch stage (EB VII 775)
- (I) Annunzio (1863 1938) *Città Mortale* (1898) *La Gloria* (1899) *La Figlia* (1904) Regarding the first two and other tragedies of his it is said that splendid as they are in texture and in the gorgeous imagery of the verse they miss great tragedy (b n)
- (S) Jacinto Benavente (1866 1936) most notable plays between 1901 1908 *The Vulgar* (1901) *Tested Interests* (1907) *Brute Force* (1908) Nobel Prize in Literature 1902

**Austro-Germans** For students of cultural history it is a very striking phenomenon that Britain after having produced Purcell should have gone to rest in regard to the opera to such an extent that even foreigners with their long stay and actual conduct of the opera in Britain were unable to bring to life the native operatic genius. The German Handel, who had his first opera performed at Hamburg in 1704 and had attained success by his Italian operas in Italy, went over to England in 1711 and lived and worked there. He was ably helped there from 1720 by the Italian Bononcini, who is so highly thought of that he is even believed to have influenced Handel. But neither the Germans, nor even the Italians could look up to Britain for patronage in the operatic line. On the Italian soil there was a regular bumper crop of operatists and operas as can be seen from the list of operatists and their works attached country wise. There was, for example, Pergolesi whose work is so much appreciated by Tovey that he describes it as a genuine art form which barring the work of Purcell was the only one of its kind between Monteverdi and Gluck.<sup>1</sup>

The Italian exuberance was so great that, in the 18th century and thereafter, Italian operas were being performed not only in Paris, but in other European centres also, by Italian artists, in spite of the fact that the form of the French opera was very radically changed by the Austrian Gluck, who is described as "French by his place in Art". His operatic work produced in 1762, placed him at the head of all the living operatic composers and laid the foundation of the modern school of opera. Yet it was not till 1774 that he produced at Paris his first work which can be described as the French Grand Opera.

It seems that Austrians had almost made a bid for the leadership in operatic composition amongst the European nations during the last quarter of the 18th century. While Gluck was spending his talents in developing the French Grand Opera, Haydn was delighting the audiences of Vienna with his works. Mozart, who fused the special beauties of the Italian and German schools of operatic composition wrote his last Italian opera in 1781 and his first German opera in 1782. His great significance for the opera is very well indicated in the list under Mozart. Professor Dent's remark also corroborates the same. Mozart died in 1791, the year in which was born Meyerbeer, a German who was destined after achieving great success in the second decade of the 19th century in Italian opera, to lay the foundations of a great change in the French opera in the fourth decade of the century.

We have remarked above that operatic composition and performances in Paris were the domain of non Frenchmen. At least the top-ranking men and the managers at the great theatre of Paris were non Frenchmen. The beginnings of the opera in France as we have noticed were made by the Italian Lulli. They were fed and nurtured by a number of famous Italian operatic composers, one of the chief amongst whom was Piccini, who was so famous in his native land that he was invited to Paris even in the heyday of Gluck, where his advent created a regular and bitter controversy between his followers and those of Gluck. Soon after Piccini

<sup>1</sup> E.B., XVI p. 11

- (B) Barrie: (1860-1937): 1903-1908 He continued "to charm the public with his peculiar wit" till 1922 (b n)
- (A.) Schopenhauer: (1867/68- ): *Glaube und Heimat* (1910).
- (F) Claudel: (1868- ): *L'Oiseau* (1911). This play which is the first of his great trilogy is considered to be "of much greater value than anything given on the French stage since perhaps *Ruy Blas*" of Hugo (1838) (*E.B.*, VII, 597).
- (S) Jacinto Grau: (1877- ). *El Conde Alarcos* (1917). *El Hijo Prodigio* (1918). He is described as "a writer of unusual power" who "has conquered the foreign stage" with these plays (*E.B.*, XXI, 161).
- (I) Pirandello. (1867-1936): *Liola* (1917) *Così* (1918). *Enrico IV* (1922) His plays "have rapidly achieved success throughout Italy and abroad, and have been translated into some 15 languages" When he toured with his company to produce his plays in 1925 in London, Paris, Basle and Germany, where his plays were produced in 18 theatres, everywhere he met with enthusiastic reception (b n) Nobel Prize for Literature, 1934
- (B) Galsworthy: (1867-1933) 1908 seq *The Skin Game* (1920), *Loyalties* (1922) As a dramatist he 'enjoyed a deserved fame' (b n). Nobel Prize for Literature, 1932.
- (B) Shaw: (1856- ) 1904 seq. *Heartbreak House* (1919). *Back to Methuselah* (1921). *Saint Joan* (1924). His plays first began to be acted in America and Germany in 1898 and were staged in London for the first time in 1904 It is noteworthy that this writer who was described about 1928 as the "chief among living dramatists" should have scoured a large part of the earth for the effective scenes of his plays—America, Bulgaria, Egypt, England, Germany and Ireland (b n) Nobel Prize for Literature, 1925
- (C) Capek (1890-1938) *R. U. R. (Rossum's Universal Robots)* (1920) He is "the first Czech author to win worldwide celebrity" His play "has been played in the greater part of Europe and America" (*E.B.*, VII, 618)
- (B) Maugham (1874- ): *Our Betters* (1923) It is described as "a brilliantly witty and shamelessly cynical piece of social satire and was one of the greatest theatrical successes since the War" [the First World War] (b n)
- (A) Hugo Von Hofmannsthal (1874-1929) works, 1891-1923 He is considered to be a "founder of the whole German neo-romantic drama" (b n)

A = Austrian    B = British,    Bel = Belgian,    C = Czech    D = Dutch,  
 F = French,    G = German,    I = Italian;    N = Norwegian,    P = Portuguese;  
 Pol = Polish,    R = Russian,    S = Spanish,    Swd = Swedish

## OPERA

OPERA has been described as a bastard species of Drama. From another point of view we may look upon opera as not only a substitute for drama, but perhaps an even more likeable substitute for it. Opera is drama set to music. Dramatic action in an opera, though intelligible by itself, is emphasized by the accompanying music.

We have not considered occidental music in this study. Among other reasons we have left it because, unlike other civilizational activities characteristic of occidental civilization, music is comparatively recent. Whereas some of the best dramas and highest flights of dramatic imagination are to be met with in the achievements of the ancient Greeks, neither with them nor with the Romans can we see occidental music in its origin. Western music as it is known today, began to take shape only with the Italian Renaissance. It is again an art form which is utterly distinguished and different from the music or musics of other peoples of the world particularly oriental or Indian music.

Western music is composed and written but like all musics for it to be music, it must be sung or played or both. To evaluate the musical achievement of a people it will not be sufficient to know only musical composers that it produced and their stature, but it should be equally important to ascertain who sang that music and who played it. Such detailed information for judging the musical achievements of the different nations making up occidental civilization not being available to us, we decided to leave music severely alone.

For the opera it is not music merely, sung or played or both that is important. The opera is activity and we have concrete tests of its reception by the discriminating public. True no doubt that actors are required, as well as scenic painters. It is also true that whereas dramas can be enjoyed—at least certain dramas can be enjoyed—even by reading them, operas can generally be appreciated or understood only when seen performed. But the very fact that certain operas have kept on the stage as permanent members of the repertory provides us with a concrete test of their value.

We have already referred to the substitute-value of opera and may substantiate that statement by pointing out that the Italians, who have

not been lacking in great literature or in any other art forms can hardly be said to have produced till the 18th century any substantial dramatic literature of international significance. We know that these artistic people on the other hand from very early times applied their energies to the production of operas. Despite keen competition and occasional triumphs of other European peoples in the domain of the opera it has been so much of an Italian speciality that it is aptly described as the national industry of Italy.<sup>1</sup>

Another art form which is allied to the opera and which bids fair to be its superior competitor the ballet is an expression of dramatic action through dance with the help of accompanying music and scenery. Recently ballet has been known to be the special concern of the Russians. So much so that looking to the number of famous ballet dancers that Russia has produced during the last 40 years and the development of the ballet in Russia during the World War II it may be declared to be the national preserve of the Russians. If we look to the history of the ballet we find one of the truths regarding occidental civilization which are set forth in this study amply illustrated. It is that occidental civilization is a unit pattern in which any one of the occidental nations may at any time play its part and weave its strand. In other words occidental civilization is the collective endeavour of occidental nations and as such is a common heritage of them all. The ballet in origin is the Spanish dance kept alive in Paris by the French with the help of the Spaniards. It was nurtured by the Italian Madam Taglioni and her father and so to say handed over as an infant to the Russians. The American Isadora Duncan takes her hand in the bringing up of the infant and the infant grows to full stature of a woman or man with Russia's Diaghilev and Anna Pavlova.<sup>2</sup> But the history of the ballet is rather short and recent. Its value for our adjudication of civilizational achievements is not significant. We have therefore left it out.

The beginning of the Italian opera however much its music being occidental may differ from the ancient Greek music arose out of a desire to repeat the triumphs of the Greek tragedy by a group of persons gathering together in a private place for enjoyment.<sup>3</sup> We are informed by Tovey that though the music of these first performances paled on the musical listeners the literary ones enthused over it. Jacopo Peri's *Euridice* performed in 1600 was the first successful public production in this line. Very soon thereafter Monteverdi developed the opera still further and it was some years before the British Purcell wrote his opera in 1689 which is considered to be an isolated phenomenon of his age. Another Italian *viz* Lulli working in France laid the foundations of the French opera.

It is interesting and instructive both to note that though France has not lacked in great musicians the so-called French opera has very largely been the development of the Italians and even more the

<sup>1</sup> Garnett p 227 Dent p 40

<sup>2</sup> Lifer pp 141-46 156 *E.B.* II pp 998-99

<sup>3</sup> *E.B.* XVI pp 802-03

**Austro-Germans** For students of cultural history it is a very striking phenomenon that Britain after having produced Purcell should have gone to rest in regard to the opera to such an extent that even foreigners with their long stay and actual conduct of the opera in Britain were unable to bring to life the native operatic genius. The German Handel who had his first opera performed at Hamburg in 1704 and had attained success by his Italian operas in Italy went over to England in 1711 and lived and worked there. He was ably helped there from 1720 by the Italian Bononcini who is so highly thought of that he is even believed to have influenced Handel. But neither the Germans nor even the Italians could look up to Britain for patronage in the operatic line. On the Italian soil there was a regular bumper crop of operatists and operas as can be seen from the list of operatists and their works attached country wise. There was for example Pergolesi whose work is so much appreciated by Tovey that he describes it as a genuine art form which barring the work of Purcell was the only one of its kind between Monteverdi and Gluck.<sup>4</sup>

The Italian exuberance was so great that in the 18th century and thereafter Italian operas were being performed not only in Paris but in other European centres also by Italian artists in spite of the fact that the form of the French opera was very radically changed by the Austrian Gluck who is described as French by his place in Art. His operatic work produced in 1762 placed him at the head of all the living operatic composers and laid the foundation of the modern school of opera. Yet it was not till 1774 that he produced at Paris his first work which can be described as the French Grand Opera.

It seems that Austrians had almost made a bid for the leadership in operatic composition amongst the European nations during the last quarter of the 18th century. While Gluck was spending his talents in developing the French Grand Opera Haydn was delighting the audiences of Vienna with his works. Mozart who fused the special beauties of the Italian and German schools of operatic composition wrote his last Italian opera in 1781 and his first German opera in 1789. His great significance for the opera is very well indicated in the list under Mozart. Professor Dent's remark also corroborates the same. Mozart died in 1791 the year in which was born Meyerbeer a German who was destined after achieving great success in the second decade of the 19th century in Italian opera to lay the foundations of a great change in the French opera in the fourth decade of the century.

We have remarked above that operatic composition and performances in Paris were the domain of non Frenchmen. At least the top-ranking men and the managers at the great theatre of Paris were non Frenchmen. The beginnings of the opera in France as we have noticed were made by the Italian Lulli. They were fed and nurtured by a number of famous Italian operatic composers one of the chief amongst whom was Piccini who was so famous in his native land that he was invited to Paris even in the heyday of Gluck where his advent created a regular and bitter controversy between his followers and those of Gluck. Soon after Piccini



another great Italian operatic composer Cherubini settled in Paris and produced his first French opera in 1788. He is so great an artist that he is believed to have influenced even Beethoven. Not long after Cherubini another Italian Spontini went over to Paris in 1800 and was the director there of the Italian opera from 1802 to 1820. His music is believed to have influenced not only Meyerbeer but even Wagner. Rossini, still another Italian operatic composer, who was important enough to be invited by Prince Metternich to Verona to "assist in the general re-establishment of harmony" at the opening of the Congress, took Spontini's place in Paris. But finding soon after 1830 that the affections of the Parisians were centred round Meyerbeer he left the stage for good.

The second stage of development of the French opera was the work of the German operatic composer Meyerbeer. In 1831 he produced his first French opera. Streatfeild observes "His influence upon modern opera has been extensive. He was the real founder of the school of melodramatic opera which is now so popular."<sup>8</sup> It was after Meyerbeer that a Frenchman, trained in his school but with great sympathies for the school of Mozart, Gounod, developed the most pronounced characteristics of the modern French opera. His first work, *Faust*, was performed at Paris in 1859. It is interesting to note that it was a failure there. When performed in London in 1863 it was a tremendous success. It is remarkable that he was commissioned to complete a ballet begun by another, which he did in 1882. Two other Frenchmen may be mentioned as great contributors to the operatic glory of France. They are, Saint Saëns and Bizet. One of the works of the former was successfully produced at Weimar. The other for the first time introduced Wagnerian influence in French music. A third Frenchman, who more recently has won success in his field, is Massenet, one of whose operas was produced in Vienna and another both at Covent Garden and in many German towns. Among those of the very recent past who were able enough to have left their mark on the development of the modern opera at least two Frenchmen must be mentioned. They are Claude Debussy and Darius Milhaud. The activity of the latter indicates the passing of the opera in favour of the ballet, because he has produced many more ballets than operas. Debussy, on the other hand, whose work is declared to be "one of the great landmarks in the history of the opera" may be said to represent the last of the operatists proper. About his opera which has fallen into complete oblivion *Pelleas et Melisande*, Professor Dent observes<sup>9</sup> "It is certainly one of those masterpieces which have a profound reward for those who are willing to surrender themselves to the contemplation of it."

So far we had occasion to mention some German operatic composers working in England and in France. Some others of Austrian nationality but of German speech were working in France. Some of them over and above contributing their mighty quotas to the development of the Italian and the French operas in Italy, England and France have contributed significantly to the development of the German opera. The history of

<sup>8</sup> Streatfeild p. 142

<sup>9</sup> *op cit.*, p. 138.

the German opera begins in an unshowy manner in 1627 with the work of Schutz, which proved to be an isolated phenomenon. It was in the beginning of the 18th century that Keiser began to produce prodigiously in the field of the opera at Hamburg. Handel who was a junior contemporary of Keiser had his first opera performed at Hamburg, but he was lost to the German opera, much of his work being in the line of the Italian opera. The first important step in German opera was taken by Mozart. His work *Die Entführung*, was the first work in the line of the German opera and was produced in 1782. Many of the German opera-writers in the intervening period were writing Italian operas either for Italian cities or for Berlin, Stockholm or St. Petersburg. The last operatic work of Mozart, *Die Zauberflöte*, (The Magic Flute) composed in 1791, is described not only as his greatest work for the stage but also as the foundation of all subsequent German operas.<sup>7</sup> The master's influence in the whole field of operatic composition seems to have been equally important. As Streatfeild observes, "Without him, Rossini and modern Italian opera, Weber and modern German and Gounod and modern French, would have been impossible."<sup>8</sup>

Beethoven, whose position in the general musical history is of the greatest significance, produced only one opera in 1805. The next important step in the German opera was taken by Weber, who is described as the outstanding figure of the German romantic movement.<sup>9</sup> Weber's first operatic success began in 1811 with *Abu Hassan*, and his work, *Der Freischütz* (1821) is generally regarded as the first operatic work of the modern German opera. His last work *Oberon* was performed in 1826. The Austrian Schubert had died earlier in 1818, having produced his only opera in 1814. Between the deaths of Weber and Schubert and the debut of Wagner on the stage there was a small gap in first-class German operatic production which was not filled by any outstanding personality, because Meyerbeer, who should have fulfilled the role, was devoting his talents to the production of French Grand Opera. He turned to the German opera some time between 1836 and 1846. The acme of German operatic composition may be said to have been reached in the work of Wagner which began with the successful performance of *Rienzi* at Dresden in 1842. Regarding his opera, *Der Fliegende Holländer* (1843) it is observed<sup>10</sup> "As a complete fusion between Dramatic and Musical movement, its very crudities point to its immense advancement towards the solution of the problem propounded chaotically at the beginning of the 17th century by Monteverdi and solved in a simple form by Gluck. As the twofold musical and dramatic achievement of one mind it already places Wagner beyond parallel in the History of Art. His last work was produced in 1882. After Wagner's death the consequence of his mastery of operatic composition was that for a long time the German composers were vainly trying to imitate him. Richard Strauss's work, *Salome*, produced in 1905,

<sup>7</sup> Dent p. 54.  
<sup>8</sup> op. cit., p. 72.  
<sup>9</sup> Dent, p. 63.  
<sup>10</sup> b n.

was believed to herald a new epoch for the German opera, which promise does not seem to have been fulfilled.<sup>11</sup> That the days of the opera were numbered is indicated by the activity of this composer too. While he produced a number of operas, he also produced some ballets. It is noteworthy that in the second decade of the 20th century the German operatic stage should have been largely dominated by the Italian F. Busoni, whose manner of composition is declared to be very far different from the post-Wagnerian school.<sup>12</sup>

In the land of its origin, as we have already noticed, in the 17th and 18th centuries there was a bumper crop of operatic composers and operatic works. We have also seen how a number of Italians were carrying out the Italian triumphs in the operatic field to Paris, London and other places. While Piccini was contesting for supremacy in Paris with Gluck, Galuppi was triumphantly performing his work in Russia to be soon followed by his co-national Paisiello. The latter's greatest opera, *Il Barbiere*, produced in 1780 at St. Petersburg, reigned supreme in Europe for more than a quarter of a century till it was ousted by Rossini's work in 1816. Soon after Paisiello had left St. Petersburg for Vienna his place at the former city was taken by another Italian, Cimarosa, who himself migrated to Vienna in 1792. Salieri held important posts in musical lines in Vienna for 50 years till his death in 1825. In 1787 his opera, *Tarare*, was preferred by the Viennese public to Mozart's *Don Giovanni*.

Cherubini was invited to London in 1784 and produced his first French opera in Paris in 1788. He is also described as a great artist who influenced Beethoven. While Cherubini was producing his operas in Paris, another countryman of his, Paer produced his operas in 1797 in Vienna, and in 1803 he was appointed court composer at Dresden. Few years thereafter Napoleon took him up and in 1812 he succeeded Spontini as Conductor of the Italian Opera in Paris, relinquishing his post in favour of his countryman Rossini in 1823. Spontini who had directed the Italian opera at Paris settled in 1820 at Berlin as the Superintendent of court music, producing his masterpiece there in 1829. His music is believed to have influenced Meyerbeer and Wagner. Another Italian, Bellini settled in Paris in 1833 and there wrote at least one operatic work. With Rossini's premature and sullen retirement in 1830 one stage of Italian opera may be said to have ended.

The first work of Wagner was produced in 1842. There were Italian composers, no doubt, producing work, especially Boito who produced his *Mefistofele* in 1868. But it was a failure on its first performance and became a success when revised, abbreviated and performed in 1875 and took its place as one of the masterpieces of modern Italian operas.<sup>13</sup> The history of the activity of another great Italian composer of this period is, as it were, a testimony of and homage to the greatness of Wagner. Though Verdi, born in 1813—the same year as Wagner—produced a number of operas more or less successfully, yet it was in 1887 that is after the death

<sup>11</sup> Streatfield pp 309 10, 338

<sup>12</sup> *Ibid.*, p. 339

<sup>13</sup> *Ibid.*, p. 281

of Wagner, that his first great opera *Otello*, was produced. It was followed by *Falstaff* in 1893. During the period of forty to fifty years from about 1830 to 1887, Italian opera, or rather the genius of the Italian opera-composers, must be considered to have gone to rest. If we consider Monteverdi's work as the first stage of the Italian opera and the work that ends with Rossini's retreat as the second stage, then the third stage of the Italian opera must be considered to begin with Verdi. Tovey observes<sup>14</sup> "The history of Italian Opera from after its culmination in Mozart to its subsistence on the big drum and cymbals of the Rossinians is the history of 'Star' singers. Verdi's art, both in its burly youth and in its shrewd old age changed all that." Verdi's position is more or less similarly indicated in Prof. Dent's remark that Wagner was the end of an epoch, but Verdi with his *Falstaff* looked forward to the future<sup>15</sup>. Puccini, who by birth was separated from Verdi by more than a generation, produced his first opera in 1884, but his great triumph was recorded in 1896, three years after Verdi's *Falstaff*. His greatest hit, *Madam Butterfly*, was produced in 1904. As Prof. Dent points out<sup>16</sup> with Puccini's death another chapter of Italian operatic history comes to an end. For though Busoni, an exact contemporary of Puccini, produced a number of operas, showing their descent from Verdi's *Falstaff*, yet his speciality was the pianoforte. It will be seen from the lists of artists attached that the art of operatic composition has been going strong in Italy. Her sons, completing their predecessors' works or composing new ones, have been earning international repute as opera composers. Thus Respighi, who died in 1936, had his operas first produced in German theatres and was therefore lovingly described by his countrymen as the Strauss of Italy. It is also remarkable that very few of the first rate contemporary Italian composers have contributed to the ballet. Most of them still help their national industry of operatic composition.

We have already remarked that at the end of the 17th century, with the death of Purcell, British operatic genius had gone to rest. It cannot be said that its activity during the next 170 years was noteworthy. Sullivan's work *H.M.S. Pinafore*, produced in 1878, ran for 700 nights and heralded the resurgence of British operatic genius. Sullivan's work in this line continued till 1897 by which time there were other British operatic producers whose works were also significant. Another British composer, this time a lady, Ethel Smith, had her operas produced not only in London, but even at Weimar, Leipzig, Prague and Vienna. From 1893 onwards and today, there is a strong organized movement for operatic productions, the productions at Sadler's Wells being very well known.

We have seen how the Italians had carried opera performances to Russia. They continued this export of national industry for a long time. Yet it cannot be said that the Russians were entirely dormant during this period. They were making organized effort at learning this art, and one

<sup>14</sup> E.B. VII p. 804

<sup>15</sup> op cit p. 91

<sup>16</sup> op cit p. 96

of them, Glinka, trained in Italy and Berlin, produced a work in 1836 which is considered to mark the beginning of a Russian school of national music. Being thoroughly national he could not be very much appreciated outside his country. A work of Dargomyjsky, performed in 1872, marks the beginning of modern Russian opera. From 1850 a number of operas were produced by Russian composers, yet most of the composers had been known outside their countries for their excellence as pianists or as writers of orchestral or symphonic music rather than as composers of operas. Others who have produced operas are better known for their works being used in his ballets by Diaghilev. More recent Russians like Stravinsky are much more successful with the ballet than with the opera. Czech composers have been producing more operas than ballets, but hardly any of them has attained international significance. It is noteworthy that the great Russian composer, pianist and conductor, who also successfully produced operas, Rachmaninoff settled in the United States in 1918.

Studying the civilizational activity of operatic composition as evinced by the various European nations on the background of the scheme of periods we have adopted, we can see that in our second period, *viz*, A D 1600 to A D 1725, Italy, the originator of operas was also unquestionably the leader in that activity. Britain naturally takes the second rank and Germany the third. In the next period *viz*, A D 1725 to A D 1770, we must place Austria at the head, to be followed more or less closely by Italy. It is also clear from the list that the third place must go to France rather than to Germany. In the period A D 1777 to A D 1825 Germany undoubtedly leads. France was mainly depending on foreigners, while Italy not only supplied her own needs through her nationals but was exporting the surplus. Italy must, therefore, be placed second and France third. Again in the next period A D 1825 to A D 1870, the period in which a large part of Wagner's work falls Germany unquestionably is the leader. As already pointed out, Italy seemed to have gone to rest till Wagner exhausted himself. Italy therefore stands second. France produced some of her native operatic composers of great ability during this period. She follows Italy and takes the third place. The fourth place is claimed by the Russians whose activity in this line had just begun. In the last period, *viz*, A D 1870 to A D 1925, the first four ranks must be assigned to Italy, Germany, France and the Slavonic nations respectively.

## OPERA

### Austria

Gluck .. .. 1714-1787

He is described as "French by his place in art" *Orfeo ed Euridice*, produced in 1762, introduces Gluck's new and important departures. But it was in *Iphigenie en Aulide*, produced at Paris in 1774, that he fully used French music in place of the usual Italian, producing a work of the French Grand Opera *Iphigenie en Tauride*, "the last of his great works," was produced in 1778. About his *Orfeo ed Euridice* Streatfield observes that it has lost none of its power to charm even after nearly a century and a half of development and change and that it "laid the foundation of the modern school of opera."

Haydn .. .. 1732-1809

His comic opera, *Der neue Krumme Teufel* (1751) was a success. Between 1760 and 1790 he produced a dozen operas. These works "for all their dauntiness and melody, no longer hold the stage."

\*Mozart .. .. 1756-1791

*Idomeneo* (1781) was the last of his works in the line of Italian Opera. *Die Entführung* (1782) is the first in the line of German Opera. *Le Nozze di Figaro* (1786), *Don Giovanni* (1787), *Die Zauberflöte* (1791).

Schubert .. .. 1797-1828

First opera, *Das Teufels Lustschloss* (1814).

W. Kienzl .. .. 1837-1911

*Urvass* (1880), *Hedmar, der Narr* (1892), *Der Kuhreigen* (1911), *Nassau, der Schwarmer* (1925)

Reznicek .. .. 1860-

*Diana* (1894); *Till Eulenspiegel* (1901); *Ritter Blaubart* (1920); *Das Opfer* (1932)

F Schreker .. .. 1878-1934

*Der Fern Klang* (1912), *Der Singende Teufel* (1928), *Der Schmied von Gens* (1932)

E W Korngold .. .. 1897-

His operas, *Violanta*, *Der Ring des Polykrates*, *Die tote Stadt* (1920) and *Das Wunder der Heliane* (1927) have been played in the principal music-centres of Europe

### Britain

Purcell .. .. 1659-1695

His opera, *Dido and Aeneas* (1689), "stands out today as an isolated phenomenon in the age in which it is written." Yet it must be looked upon rather as "the peak of a movement in which Purcell's predecessors did valuable experimental work." Streatfield observes "Since the bicentenary of Purcell in 1895 'Dido and Aeneas' has had several performances, which have demonstrated beyond any doubt its musical beauty and its intense dramatic power" (p 11)

Y A Arne .. .. 1710-1788

*The Opera of Operas* (1733), *Britannia, Eliza and Comus* (1742), *Ariarxes* (1762). The last has continued to be performed at intervals for upwards of 80 years

## BRITAIN—Contd

Henry Bishop 1786-1855  
His most successful operas are  
*The Virgin of the Sun* (1812)  
*The Miller and His Men* (1813)  
*Guy Mannering and the Slave*  
(1816) *Maid Marian* (1822)  
*Clara* (1823) His last opera was  
*Aladdin* (1826)

John Barnett 1802-1890  
*Mountain Sylph* (1834) *Fair  
Rosamund* (1837) *Farinelli*  
(1839)

Julius Benedict (German) 1804-1885  
The best known among his many  
operas is *The Lily of Killarney*  
(1862)

M W Balfe (Irish) 1808-1870  
He wrote a number of operas among  
which *The Bohemian Girl* (1843)  
is the most famous. It was  
given all over Europe and even  
today keeps its place in the active  
repertory

W V Wallace (Irish) 1812-1865  
His opera *Maritana* was played  
in 1845 with great success and he  
followed it by five others the best  
of which was *The Desert Flower*  
(1863)

G Macfarren 1813-1887  
One of his best works *The Devil's  
Opera* was brought out in 1838  
Another work *Robin Hood* is  
still occasionally performed

E J Loder 1813-1865  
His best known opera is *The Night  
Dancers*

Sullivan 1842-1900  
Operas—*The 'Sorcerer* (1877) In  
1878 *H M S Pinafore* ran for  
700 nights. In 1880 *The Pirates  
of Penzance* ran for about 400  
nights. The best opera of this  
series was *The Gondoliers* (1890).  
Later ones of which *The Grand  
Duke* (1896) was the last were not  
successful. Ballets—*L'ile  
Enchantée* (1864) *Victoria and  
Merrie England* (1897)

A G Thomas 1850-1892  
His fourth and the best opera  
*Nadasha* was produced in 1885  
and its German version was given  
at Breslau in 1890

Stanford (Irish) 1852-1924  
His first opera, *The Veiled Prophet*  
(1881) was given at Hanover  
*Savonarola* was produced at Ham-  
burg and at Covent Garden in  
1884 *The Canterbury Pilgrims*  
(1884) The most successful of  
his dramatic works was *Shamus  
O'Brien* (1896) His last operatic  
work was *The Travelling Com-  
panion* posthumously performed  
in 1926

Ethel Smyth 1858-1944  
Her first opera *Fantasio*, was  
produced at Weimar in 1898.  
Others were given at Leipzig,  
Prague and Vienna. Her first  
opera at London was *Der Wald*  
produced in 1902. Other operas—  
*The Wreckers* (1909) *The  
Boatswain's Mate* (1916) *Fete  
Galante* (1923) *Entente Cordiale*  
(1924)

F Delius 1863-1934  
All of his six operas were produced  
in Germany. Only the last *A  
Village Romeo and Juliet* (Berlin  
1907) was produced in England

Ralph Vaughan Williams 1872-  
*Hugh the Drover or Love in the  
Stocks* (1924)

G Holst 1874-1934  
*Savitri* (1916) *The Perfect Fool*  
(1923)

N Gatty 1874-  
Operas—*Greysteel* (1906) *Duke or  
Devil* (1909) *The Tempest* (1920)  
and others

C M Scott 1870-  
*Alchemist* (1925) *The Shrine* (1925)

## France

Michele de la Guerre.—Work in  
1655

Lulli (Italian) 1633-1687  
He laid the foundation of French  
Opera

Marais 1650-1718  
Rameau 1683-1764

1733 Seq. He was undoubtedly  
the greatest French musician of  
his day. Of the more than  
20 operas composed by him four  
attained great success. They are

- Dardanus Castor et Pollux, Les Indes galantes La princesse de Navarre*
- Gluck (Austrian) 1714-1787  
See Austria
- Philidor 1726-1797  
1759 Seq Though popular in his day his works are rarely heard today (Streatfield p 46)
- Messiaen 1729-1817  
1759 Seq In the next 14 years he wrote 12 operas of which two most popular were *Rose et Colas* (1764) and *Isidre ou l'enfant trouve* (1777) the latter being described as his greatest success He may well be called the father of opera comique (Streatfield p 44)
- Gretry (Belgian) 1741-1831  
1768 Seq His masterpieces *Zemire et Azor* (1771) *L'innocent jaloux* (1779) *L'epreuve villageoise* (1784) *Richard Coeur de Lion* (1784) He composed fifty operas He is called the prince of opera comique (Streatfield p 77)
- Mehul 1743-1837  
1790 Seq He wrote 42 operas the last of which *Joseph* is still performed in France and Germany (Streatfield p 76) He showed himself a worthy successor of Gluck
- Lesueur 1763-1837  
He composed 8 operas
- Boieldieu 1774-1834  
Two of his masterpieces are *Jean de Paris* (1812) *La Dame Blanche* (1825) Under his auspices French Opera had its run in Russia during 1803-1811
- Nicolo Isouard 1777-1816  
*Joconde Cendrillon*
- Auber 1782-1871  
He is described as the prince of opera comique of his time (Streatfield p 147) He produced 51 operas of which the first *Masaniello* as it was popularly called when produced in 1826 became a European favourite
- Herold 1791-1837  
He produced his first opera at Naples in 1815 His two works *Zampa* (1831) and *Le Pro aux Clercs* (1832) secured immortality for the name of the composer
- Meyerbeer (German) 1791-1863  
See Germany
- Halevy 1799-1862  
*La Juive* (1835) *L'elair* (1835)
- Berlioz 1803-1869  
His best piece is *Les Troyens* Yet his strong point is not musical drama but orchestral music wherein he occupies unique position in musical history
- Ichien David 1810-1876  
He produced several operas between 1831 and 1861 He is considered as one of the pioneers of modern French musical art Many of his operas are on oriental subjects
- Ambrose Thomas 1811-1896  
*Vignon* (1868) enjoyed a leading popularity in Germany (Dent p 93)
- Gounod 1818-1893  
His first opera *Faust* was performed at Paris in 1859 without much success But when in 1863 it was performed in London its success was so tremendous that it was concurrently brought out in two London theatres Another great work of his is *Renee et Juliette* (1867) About him Streatfield observes If not the actual founder of modern French Opera Gounod is at least the source of its most pronounced characteristics (p 215)
- The ballet *Yanona* (1852) was completed by him as Lalo who was commissioned to do it fell ill
- Offenbach (German) 1819-1880  
See Germany
- Cesar Franck (Belgian) 1822-1890  
He is described as a French composer Belgian by birth who came of German stock His two operas *Helde* and *Giselle* were posthumously performed



## FRANCE—Contd.

Edouard Lalo . . . 1823-1892  
*Le Roi d'ys* (1888)

Reyer . . . 1823-1909  
*La Statue* (1861), *Sigurd* (1884),  
*Salambo* (1890)

Ferdinand Poise . . . 1828-1892  
*Les Charmeurs* (1855), *Joli Gilles*  
 (1884)

Saint-Saens . . . 1835-1921  
 His operatic masterpiece, *Samson et Dalida*, first brought out at Weimar in 1877, has, ever since its production in Paris in 1892, remained one of the most attractive works of the repertory

Leo Delibes . . . 1836-1891  
 His first important dramatic work, *Le Roi l'a dit* (1873), is described as a "charming comic opera". His most popular opera, *Lakmé*, was produced in 1883

Ernest Guiraud . . . 1837-1892  
*Piccolino* (1876)

Bizet . . . 1838-1875  
 His masterpiece, *Carmen*, (1875), "although at first coolly received in Paris, has long since taken its place, by universal consent, in every operatic repertoire". In his work is felt Wagnerian influence in French music for the first time (Streatfield, p. 227). It enjoys "undying popularity in all countries" (Dent, p. 93).

Victorin Joncières . . . 1839-1903  
 He composed between 1867 and 1900 six operas on the plan of Gounod.

Massenet . . . 1842-1912  
 Between 1881 and 1912 he wrote eleven operas. *Werther* was produced at Vienna in 1892; *Le Jongleur de Notre Dame* (1902) was successfully performed at Paris, at Covent Garden and in many German towns

Andre Messager . . . 1853-1920  
*La Basoche* (1890), *Madame Chrysanthème* (1893); *Misette* (1894), *Les Petites Michus* (1897), *Veronique* (1898), some of these operas had great success in London

Alfred Bruneau . . . 1857-1934  
 His first opera was *Kerim* (1887). His successful opera, *Le Reve* (1891) "may be said to have influenced to a great extent the subsequent development of the modern French School". Another work of his which has won equal recognition, *L'Attaque du Moulin* (1893), is described as "one of the most powerful and effective war operas ever written"

Gustave Charpentier . . . 1860-  
*Louise* (1900)

Claude Debussy . . . 1862-1918  
 He wrote only one opera, *Pelleas et Melisande* (1902). It has been recognised as "one of the most notable contributions to the repertory of the lyric stage since Wagner" and is declared to be "one of the great landmarks in the history of opera"

Erlanger . . . 1863-1919  
*Saint Julien l'Hospitalier* (1896);  
*Le Juif Polonoise* (1900);  
*Aphrodite* (1906), *La Sorcière*  
 (1912)

Paul Dukas . . . 1865-  
*Ariane et Barbe Bleue* (1907).  
 Subsequently it was brought out at many of the principal opera-houses in Europe

Albert Roussel . . . 1869-1937  
 His work, *Le Festin de l'Araignée* (1912), is described as a "charming ballet". In 1923 he produced the "opera-ballet," *Padmarati La Naissance de la Lyre* (1925).

Maurice Ravel . . . 1875-1937  
 His opera, *L'heure Espagnole*, was performed in 1911. His ballet, *Daphnis et Chloe*, was produced by Diaghilev in 1912.

Darius Milhaud . . . 1892-  
 Three one-act 'Operas minutes' were produced at Wiesbaden in 1928. *Christophe Colomb* (1930). He has written a number of ballets

Francis Poulenc . . . 1899-  
 In 1920-21 he wrote the comedy-bouffe, *Le Gendarme Incompris*. His ballet, *Les Biches* (1923), was produced in London as *The House-Party*

## Germany

Heinrich Schutz  
*Daphne* (1627)

Reinhard Keiser 1673-1739  
1701 seq He composed one hundred and twenty operas of which only twenty two have been preserved. He became the most famous composer of German opera of his day and his operas remained favourite with the public for forty years.

Handel 1685-1759  
*Almira* (1704) was performed at Hamburg. From 1706 to 1709 he stayed in Italy where he attained great success by his two Italian operas *Rodrigo* and *Agrippina*. From 1711 he lived and worked in England where he was naturalized in 1726. Much of his operatic work is in the line of the 18th century Italian opera.

A Hasse 1690-1783  
His opera *Sesostrato* performed at Naples in 1726 made him famous all over Italy. His last opera *Ruggiero* was performed in 1771. He composed one hundred and twenty operas which though they attained enormous popularity in their days are all forgotten now.

H Graun 1701-1759  
After receiving training in Italy he wrote twenty eight operas, 'all to Italian words the last of which *Merope* (1756) is his best.

A Hiller 1728-1804  
He had much to do with the general popularization and development of light opera.

F Reichardt 1752-1814  
*Liebe und Freue* (1780)

H Hummel 1765-1814  
His Italian operas successively composed for Stockholm, St Petersburg and Berlin were all received with great favour in their day. His German piece *Fanchon* however of greater importance.

Beethoven 1770-1827  
His only opera *Fidelio* or *Leonora* was first produced in 1805. It is considered to be the only operatic work of the beginning of the 19th century which deserves to rank with the masterpieces of the previous generation (Streatfeild p 80).

K Kreutzer 1780-1849  
His fame rests on the one opera, *Das Nachtlager von Granada* (1834) which kept the stage for half a century in spite of the changes in musical taste.

L Spohr 1784-1859  
*Der Zweikampf etc* (1810), his last opera *Die Kreuzfahrer* was produced in 1845.

Weber 1786-1826  
His first operatic success was *Abu Hassan* (1811). *Der Freischütz* (1821) was a triumph. *Euryanthe* (1823) *Oberon* (1826). Meyerbeer wished to be famous as the maker of a new epoch in opera. Weber could not help being so in reality. Regarding the position of *Der Freischütz* in operatic history Streatfeild observes.

Modern opera if we may speak in general terms may be said to date from the production of *Der Freischütz* (p 93). He is the outstanding figure of the German romantic movement. If he is obviously indebted to Rossini so is Rossini to Mozart, and Mozart to someone else. (Dent pp 65 67)

Meyerbeer 1791-1863  
(France)—Between 1815 and 1825 he produced seven Italian operas at Venice all of which achieved a success as brilliant as it was unexpected. In 1831 he produced his first French opera at Paris of which it is said that

It was the first grand romantic opera with situations more theatrically effective than any that had been attempted either by Cherubini or Rossini and with ballet music such as had never yet been heard even in Paris. Between 1836 and 1846 he produced at Berlin his first German opera.

## GERMANY—Contd

Heinrich Marschner 1796-1861

*Hans Heiling* is his masterpiece  
His operas are still performed with  
success in Germany (Streatfield  
p 99)

Lortzing 1803-1852

His fame rests chiefly on the two  
operas *Der Wildschütz* (1842)  
and *Czar und Zimmermann* (1837)  
The latter although now  
regarded as one of the master  
pieces of German comic opera  
was received with little enthusiasm  
on its first performance at Leipzig

Mendelssohn Bartholby 1809-1847

His opera *Die Hochzeit* etc was  
produced under Spontini in 1827

O Nicolai 1810-1849

*Die lustigen Weiber von Windsor*  
(1849)

Schumann 1810-1856

His only opera was *Genoveva* (1848)

F Holler 1811-1885

Composed six operas His *Nala*  
and *Damayanti* was performed at  
Birmingham

Flotow 1812-1883

With *Le Naufrage de la Meduse* at  
Paris he attained his first operatic  
success in 1838 His later works  
the last of which was produced in  
1870 achieved even greater  
success

Wagner 1813-1883

His first successful opera *Rienzi*  
was performed at Dresden in  
1842 *Der Fliegende Holländer*  
(1843) *Lohengrin* (1850) *Der*  
*Ring des Nibelungen* (1876) *Die*  
*Meister singer* (1868) *Parsifal*  
(1882) Streatfield speaks of him  
as by far the most important  
figure in the history of modern  
opera and observes It is  
inconceivable that a work should  
now be written without traces  
more or less important of the  
musical system founded and  
developed by him (pp 151  
213) He became not merely  
the most striking figure in the  
history of opera but also one  
of the most vital forces in the  
cultural life of his century  
(Dent p 70)

J Offenbach (France) 1819-1880

*La Grande Duchesse de Gerolstein*  
(1867) is described as perhaps  
the most popular opera bouffe  
that ever was written not except-  
ing even his *Orphee aux enfers*  
He produced 25 complete dramatic  
works Though he is described  
as a French composer of opera  
bouffe he was born at Cologne of  
German Jewish parents From  
1853 onwards he produced a  
number of light operatic pieces  
which effected a complete  
revolution in the popular taste  
of the period His opera  
comique *Les Contes d'Hoffmann*  
which still holds the stage was  
posthumously produced in 1881  
(Streatfield p 229)

P Cornelius 1824-1874

*Der Barber von Bagdad* though it  
failed to attract the cultivated  
public of Weimar on its first  
production is now one of the  
most popular operas in Germany

C Goldmar (Hungarian) 1832-1915

His first and the best opera *Die*  
*Königin von Saba* was produced  
in 1875

H Goetz 1840-1876

*Der widerspenstigen Zähmung*

V Nessler 1841-1890

His piece *Der Trompeter von*  
*Säckingen* is still one of the  
most popular works in the reper-  
tory of German opera houses

E Humperdinck 1854-1921

*Hansel and Gretel* (1893) which is  
described as a charming  
children's opera made him  
famous throughout Europe  
It is described by Streatfield as  
the most important contribution  
to German opera made during the  
decade that followed the death  
of Wagner

R Strauss 1864-1947

Operas *Guntran* etc (1894) *Salome*  
(1903) *Elektra* (1910) *Der*  
*Rosenkavalier* (1911) *Arriadne auf*  
*Naxos* (1912) *Die Frau ohne*  
*Schatten* (1919) *Helen of Egypt*  
(1928)

Dramatic ballet *The Legend of*  
*Joseph* (1919) Ballet pantomime

- Schlagobers* (1934) The most important figure in the world of German opera to-day is unquestionably that of Richard Strauss (Streatfield p. 322) *Salome* is considered to mark a turning point in the history of German opera (ibid p. 324)
- H Pfitzner 1869  
*Der Arme Heinrich* (1893) *Palestrina* (1917)
- W Braunsfels 1882-
- A Berg 1885-1933  
*Wozzeck* (1925)
- P Hindemith 1895-  
*Mörder Hoffnung der Frau* (1911)  
*Das kusch kusch* (1921) *Sancta Susana* (1922) *Neues von Tage* (1929) He went to USA in 1933 accepting a Professorship
- K Weill 1900-  
*Die Burgschaft* (1931) He settled in U.S.A. in 1935
- Italy
- Peri 1561-1633  
*Euridice* (1600)
- Monteverdi 1567-1643  
*Ariadne* (1607) *Orfeo* (1609)
- Cavalli 1600-1676
- Cesti 1614-1669  
*La Dora* (1663) *Il Pomo d'Oro* (1665) The latter greatly encouraged ballet
- Lulli 1633-1687  
He worked in France and laid the foundations of the French opera
- A Scarlatti 1659-1723  
*Telmaco* (1718) *Marco Attilio Regolo* (1719) *Griselda* (1721)
- Lotti 1667-1740  
He produced two operas between 1717-1719 at Dresden and wrote also for Vienna
- Bononcini 1672-1750  
22 operas are attributed to him. From 1700 he worked in London where Handel is believed to have been influenced by him (Streatfield p. 16)
- Leo 1794-1844  
*L'Olympiade* (1737) *La Finta Francesca* (1739)
- Logorescino 1700-1763  
As a musical humorist he deserves remembrance and may rightly be classed alongside of Rossini (b.n.)
- Pergolesi 1710-1736  
*Lo Frate inammorato* (1733) *Il Flaminio* (1735) About Pergolesi's work Tovey observes: "Except for the untimely blossom of English opera in the hands of Purcell in the previous century this is the only moment at which opera after Monteverdi and before Gluck—with respect to Rameau—becomes a genuine art form instead of a concert on the stage" (E.B. XVI p. 11)
- Galuppi 1706-1783  
1749 seq. *Il Filosofo di Campagna* (1760) *Ifigenia in Tauride* (1760 in Russia)
- Piccini 1778-1800  
*La Cecchina* (1760) His operas number over 80. He was invited to Paris where his work raised a great controversy between the upholders of Gluck and Piccini's followers. His work *Didon* (1783) kept the stage for half a century
- Paisiello 1741-1816  
In 1776 he was invited to St. Petersburg. *Il Barbiere* (1780) *Il Re Teodoro* (1784) *Lina Pa. a per Amore* (1787) *La molinara* (1788)
- Cimarosa 1749-1801  
1772 seq. About 1788 he was invited to St. Petersburg and in 1792 to Vienna. His master piece *Il Matrimonio segreto* ranks amongst the highest achievements of light operatic music. His charming opera *Le Idiee feminine* has been adapted and produced with great success as one of the pieces of the Diaghilev ballet
- Calci 1750-1816  
*Armida* (1777) *Tarare* (1784) *Die Neger* (1804) His master piece *Tarare* was preferred by the Viennese public to Mozart's opera *Don Giovanni*. He held important positions in musical life in Vienna for fifty years till his death in 1815

## ITALY—Contd

**Zingarelli** 1752-1837  
*La Secchia rapita* (1793) *Romeo and Juliet* (1796) *Berenice* his last opera received a hundred consecutive performances

**Cherubini** 1760-1842  
 1780 seq In 1784 he was invited to London and in 1786 he settled in Paris where in 1788 he produced his first French opera *Lodoiska* (1791) *Medee* (1797) *Les Deux Journées* (1801) He is believed to have had influence on Beethoven and is described as a really great artist

**Paer** 1771-1839  
*Circe* (1791) *Camilla* (1801) *Sargino* (1803) *Eleonora* (1804) *L'Agnese* (1811) *Un Caprice de Femme* (1834) In 1797 he went to Vienna and produced two of his operas In 1803 he was appointed composer to the court theatre at Dresden In 1807 Napoleon took him to Warsaw and Paris

**Spontini** 1774-1851  
 By 1799 he had written and produced eight operas In 1800 he went over to Paris *Milton* (1804) *La Vestale* (1807) *Ferdinand Cortez* (1809) In 1810 he was appointed director of the Italian opera In 1820 he settled in Berlin as superintendent of music at the Prussian court In 1821 his fame was eclipsed by Weber's *Der Freischütz* Yet in 1829 he produced his masterpiece *Agnes von Hohenstaufen* Streatfield observes Spontini's operas are now no longer performed but the influence which his music exercised upon men so different as Wagner and Meyerbeer makes his name important in the history of opera (p 80)

**Bellini** 1801-1835  
*Norma* (1831) His operas which had great vogue had little dramatic force but a wealth of melody

**Rossini** 1792-1868  
 1810 seq *Tancredi* (1813) *Barbire* (1816) *Cenerentola* (1817) *Guillaume Tell* (1829)

In 1822 Prince Metternich invited him to Verona to assist in the general re-establishment of harmony at the opening of the Congress A few years after the revolution of 1830 finding himself displaced by Meyerbeer in the affections of Parisians he retired having made up his mind not to write for the stage (Streatfield p 111)

**Pacini** 1796-1867  
*Nisobe* (1826) etc

**Donizetti** 1798-1848  
*L'Elisir d'Amore* (1832) etc

**Verdi** 1815-1901  
 1839 seq *Othello* (1837), *Falstaff* (1893) In Verdi Italy had produced a new genius who in the two operas listed here created a new kind of opera Wagnerian in its perfect continuity and dramatic movement but utterly independent of Wagner's style and method (Tovey in *EB* XVI p 14) The death of Wagner left Verdi in complete possession of the operatic field (Dent p 89)

**Marchetti** 1835-1902  
*Gentile de Varano* (1856) etc

**Boito** 1842-1918  
*Mefistofele* (1868) *Merone* (revised and produced in 1924) These two operas have taken their place among the historic documents of musical Italy on the strength of less actual musical content than any other operas in existence Their aristocratic refinement and *flair* for atmosphere is unquestionable (Tovey *ibid*)

**Leoncavallo** 1858-1919  
*Pagliacci* (1892) *La Bohème* (1897) *Dar Roland* (1904)

**Puccini** 1858-1924  
 It is observed that in his hands Italian opera advanced in the estimation of a public that was in all countries becoming too experienced in music to be satisfied with perfunctory orchestration and histrionic convention (Tovey *loc cit*) *Le Villi* (1884) *La Bohème* (1890) *La Tosca* (1900) *Madama Butterfly* (1904)

The last on its first performance was a failure but has since enjoyed "prodigious and world-wide popularity."

**Mascagni** . . . . 1863-  
*Caratteristica Rusticana* (1890), *Zanetto* (1896) The first "set a new fashion in opera, and is a landmark in musical history" (Streatfield, p 299)

**Busoni** . . . . 1866-1924  
 In 1920 he was invited to Berlin for musical composition. He wrote operas for the German stage *Die Brautwahl* (1912), *Turandot* (1917), *Doctor Faust* (1921-23) (Streatfield, p 339) "The razor-edge intellect of the great pianoforte artist Busoni achieved important results in composition for the pianoforte, the orchestra and the stage" (Tovey, loc cit) His operas show their 'descent from Verdi's *Falstaff* rather than from Wagner" (Dent, p 137).

**Wolf Ferrari** . . . . 1876-  
 His first great success was achieved with *Il segreto di Susanna* which was first given at Munich in 1909 and was then quickly taken up in other places. *The Jewels of the Madonna* (1911) produced at Berlin brought him international repute.

**Alfano** . . . . 1877-  
 He has by his numerous books for the stage acquired a leading position among his contemporaries. He was entrusted with the task of completing Puccini's opera *Turandot*

**Respighi** . . . . 1879-1936  
*Semirama* (1910) *La bella addormentata* (1922), *Belfagor* (1923) At one time he was called by his countrymen the Strauss of Italy. His operas were first produced mostly in German theatres (Dent p 138)

**Piretti** . . . . 1890-  
*Debra e Jaco* (1922) *Fra Garrardo* (1924), *Orsola* (1935) He is a composer of remarkable originality and power (Streatfield p 304)

**Tommassini** . . . . 1880-  
*Uguale Fortuna*, a comic opera, was performed in 1911. In 1917 he achieved his great triumph with the ballet, *The Good Humoured Ladies*. It was first played at Rome but has since been brought out in the principal music-centres by Diaghilev's company with great success.

**Malipiero** . . . . 1882-  
 Among a number of dramatic works may be mentioned the trilogy *L'Orfede*. "One of his aims is to achieve the perfect fusion of music and drama and his experiments in this direction have aroused great interest and much criticism"

**Umberto Giordano** (1867).  
 Edoardo Mascheroni, Francesco Cilea, Spinelli, Franchetti (1860). and Italo Montemezzi (1875)

## Russia and other Slav nations

**Verstovsky** . . . . 1799-1862  
*Askold's Tomb*

**Ivanovitch Glinka** . . . . 1803-1837  
 Trained in Italy and at Berlin between 1830 and 1833. *A Life for the Tsar* (1836) an opera produced at St Petersburg. "marks the beginning of a Russian school of national music." Streatfield observes about him "A composer whose music smells so strongly of the soil can scarcely expect to be appreciated abroad" (p 343)

**A S Dargomysky** . . . . 1813-1869  
*Esmeralda* (1839) *Rossolima* (1856) *The Stone Guest* became famous among the progressive Russian school though it was not performed till 1872. This work is regarded as the foundation of modern Russian opera (Streatfield p 343)

**Anton Rubinstein** . . . . 1829-1898  
 Two of his operas were produced at St Petersburg in 1851 and 1853 respectively. He is remembered as a pianist and not as an opera-writer

# RUSSIA AND OTHER SLAV NATIONS— Contd.

Borodin .. .. 1834-1887

His one opera, *Prince Igor*, begun in 1869, was unfinished at his death and was completed by Rimsky-Korsakov and Glazunov in 1889. On its performance it attained wide popularity in Russia. Its dances became famous throughout Europe as a consequence of the performances of the Diaghilev ballet.

Cui (son of a Frenchman) 1835-1918

From 1869 he produced a number of operatic works most of which were for French texts and in the romantic style. His last opera *The Captain's Daughter*, was performed at St Petersburg in 1911.

Mussorgsky .. . 1835-1881

His greatest opera, *Boris Godunov*, was produced at St Petersburg in 1874. *Khovantschina* which was left unfinished was completed by Rimsky-Korsakov and was one of the most successful productions of Diaghilev. *Boris Godunov* was produced at Paris by Diaghilev in (1908).

Tchaikovsky .. . 1840-1893

*Lugene Onegin*, produced at Moscow in 1879, "became the most popular of his stage work". His operas are "admittedly on a lower plane than the best of his orchestral writing". He wrote ballets like *The Swan Lake*.

Rimsky-Korsakov .. 1844-1908

He wrote a number of operas from 1873 onward. They attracted "less attention abroad than his symphonic compositions". His first opera *The Maid of Pskov*, was produced by Diaghilev at Paris in 1909.

Sergius Taneiev .. 1836-1915

His one dramatic work, *Orestes*, was performed at St Petersburg in 1895.

Arensky .. . 1861-1906

One of his several operas was, *Nala and Damayanti* produced in 1899.

Glazunov .. . 1865-1936

He is described as a master of

orchestration, and his ballet, *Raymonda*, is referred to as "fine".

Rachmaninoff .. . 1873-1943

*Aleko* was successfully performed at Moscow in 1893. He wrote two other operas. In 1918 he settled in U.S.A.

Igor Stravinsky .. 1882-

The opera which he composed in 1914 was not a success and he later turned it into a ballet. His ballets—*The Firebird* (1910), *Petrushka*, his masterpiece (1912), the 'remarkable' ballet *Apollo Musagetes* was composed in 1928. In the opera line he cannot be considered to have been very successful.

Smetana (Czech) .. 1824-1884

He was the founder of the Czech School of composers. His best known opera, *Die verkaufte Braut* ("The Bartered Bride"), was produced in 1866. It was produced at Vienna in 1890, since when it has been played in many German opera houses.

Dvorak (Czech or Bohemian) 1841-1904

His operas, *Der Bauer ein Schelm* and *Der Dickshadel*, are too much imbued with national sentiment to be successful outside his country.

Moszkovsky (Polish) .. 1854-1925

Polish musical composer best known for his Spanish dances. His opera, *Boadbil*, was produced at Berlin in 1892. In 1892 he settled in Paris.

Leos Janacek (Czech) .. 1854-1928

*Jonufa* (1916), *Katya Kabnova* (1922).

Paderewski (Polish) .. 1860-1941

His only opera, *Marru*, was played at Dresden in 1901 and at New York in 1912.

Karel Kovarovic (Czech) 1862-1920

His most famous operas—*Psoklatos* and *Na Starom Belide*.

F. Krenek (Czech) .. 1900-

Among his operas may be mentioned *Der Diktator*, *Das Geheime Konigreich* and *Der Sprung über den Schatten*. He composed the ballet, *Mammon*.

## CHAPTER VIII

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### SCIENCE

SCIENCE like Other Thought had become dormant after the Hellenistic Age and came to life again almost simultaneously with other thought Art Architecture and Philosophy in some form or another continued throughout the long period that elapsed between the Roman Age and the Italian Renaissance Though these two activities continued and even Literature not in modern European languages but in Latin was being produced neither science nor other thought found any place in the intellectual activity of the long period of about a thousand years that intervened between the end of the Roman Age and the onset of the Renaissance

Italy began her account of scientific activity with the work of Fracastoro who was born in 1483 His work on the fossils is in the same line of geological studies as that of Leonardo da Vinci who though he had carried out the work much earlier than Fracastoro had not made it public Similarly the work of Leonardo on human anatomy though a good piece of scientific work lay ineffective Fracastoro achieved the honour of being the first Italian to make a beginning with medical science He put forward a rational theory of infection Fallopio and Eustachio are well known in the anatomical field and Fabricius is not only the founder of modern embryology but has the distinction of being the teacher of a very remarkable pupil William Harvey known to posterity as the discoverer of the circulation of blood Just a little later Sanctorio laid the foundations of the study of metabolism The work of Cesalpino in botanical classification completes the achievements of the Italians in the biological sciences<sup>1</sup> Galileo the astronomer and physicist did most of his experimental work before 1600 and wrote some of his excellent theoretical work after that date He died in 1642 and within five years of his death his most celebrated pupil Torricelli died at the early age of 39 1647 was a vital year for Italy because in that year also died Cavalieri who had brought glory to Italian mathematics We have considered their work for the period that ended A D 1600 as some of the main experimental work of Galileo was achieved before that time In scientific activity Italy takes her place as the unchallenged first

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<sup>1</sup> Rastall in *EB* X p 155 Senger in *EB* X p 200 III p 61



Copernicus, who died in 1543, is to be credited to Germany though he was partly Polish in his ancestry. Fuchs and Brunfels produced works which are important in the history of natural knowledge.<sup>2</sup> On the whole the scientific contribution of Germany in this period can be confidently given the second place.

In France there is not only natural history and comparative anatomy but also mathematics in this period. Vieta has been called the father of modern Algebra. In Belgium too, if we stretch the period a little, we will find that there was not only geography cultivated but also mathematics, chemistry and physiology. Andreas Vesalius (1514-1564) is regarded as "the modern father of Anatomy." And Wolf describes I Obel, the Dutchman, as the greatest botanist of the modern era. On the whole as between France and the Netherlands, the latter deserves the third place and France the fourth in scientific activity of this period.

The period 1600-1725 is a great period in European science. Astronomy, Mathematics, Physics, Chemistry, Physiology and Geology as well as Botany and Medical Science either are developed to a further stage of progress or are founded afresh in this period. Most of all mathematics and chemistry may be looked upon as the fresh scientific contributions of this age. Newton and Leibnitz between them laid the foundations of modern mathematics. Newton may also be said to have laid the foundation of physics. Robert Boyle changed alchemy into chemistry. And the period is very well marked because not only the greatest scientist of this age but one of the very greatest amongst all scientists, Newton, died in 1727 and thus brought the period to a close.

It is par excellence the period of British science, though it is also the period of North West Europe. The three countries of North-West Europe, Britain, France and Holland between them contribute most of the science of this period. And there are only two scientists hailing from Germany, viz., Kepler and Leibnitz, who are the most outstanding outside those from North-Western Europe. For the supremacy of British science we need only mention Harvey with his discovery of the circulation of blood and Mayow, the accurate describer of the mechanism of respiration. There are also Horrocks with his assured place in the history of astronomy, Sydenham who is styled the "English Hippocrates," Boyle the chemist, Ray and Grew in botany and Woodward and Strachey in geology. Lastly there is the great Newton in mathematics, physics and astronomy. There is here a long galaxy of scientific worthies which even in the age of scientific plenty of North-Western Europe, entitles Britain to the first place.

France steps forward in this period with a number of mathematicians and thus establishes her tradition of contributing to the purest of sciences, mathematics in a most decided manner as we shall see till in the last period of our study it was the Frenchman Poincaré who reserved for himself the description of the last universal mathematician. Descartes and Fermat with a number of other mathematicians make the mathematical

<sup>2</sup> Singer in *E.B.*, III p. 611

contribution of France a significant one in this period. Descartes' contribution to physiology will be adjudged by the description of his book *De Homine* as the first model text book of physiology in which he laid great stress on the nervous system and its power of co-ordination. In geology too though the Dane Stensen is described as the founder of modern geology and mineralogy yet it was the French Descartes and the German Leibnitz who in the opinion of Rastall gave the first really practical ideas regarding the evolution of the earth<sup>3</sup>. Tournefort is not only described as a French botanist of this period but is also regarded as one of the founders of modern botany and though the French chemists and physicists of this age do not seem to rise to the status of the British or Dutch physicists yet their contribution is not at all insignificant. Altogether France may be placed in the second rank.

Holland claims the third rank equally rightfully in spite of the fact that Switzerland produced a number of mathematicians in this period. Most of the well known mathematicians of Switzerland belong to the Bernoulli family which in its origin was Dutch. The greatest scientific figure of Holland in this period was Huygens who like Newton made contributions to all the three branches of science i.e. astronomy, mathematics and physics. And he was supported by another Dutchman in physics and mathematics. But the significant contribution of Holland to science during this period was in the realm of biological sciences just as that of Britain was in the physical sciences. Holland had already given indications of her greatness in biological sciences in the first period by producing Coiter who died in 1590 and is described as one of the founders of pathological anatomy. The three great names in medical science are those of Swammerdam, Leeuwenhoek and Boerhaave. Swammerdam is described by Singer as perhaps the most accurate of the classical microscopists whose great book *Bible of Nature* is described by the same authority as probably the finest collection of microscopical observations ever published. Leeuwenhoek's portrayals of spermatozoa and bacteria are described by Singer as triumphs of observation under the prevailing circumstances. Boerhaave was a teacher and is regarded as the first great clinical teacher whose pupil was the great Swiss physiologist of the next period, Haller. Boerhaave was a famous physician so famous that a letter written to him by a Chinese Mandarin and simply addressed 'To the illustrious Boerhaave Physician in Europe' reached him in due course<sup>4</sup>. With so much significant contribution Holland's third place is as sure as the first place of Britain.

The fourth place has to be assigned to Germany. It may look rather like belittling the work of Leibnitz and Kepler but it is not so. The work of Leibnitz and Kepler is great no doubt but the variety of other scientific achievement which all the other countries so far ranked show cannot be discovered in the Germany of this period. Mathematics, astronomy and geology are the sciences in which German contribution of this period was significant. In other subjects excepting perhaps botany

<sup>3</sup> E.B. \ p 153

<sup>4</sup> b.n. E.B. \ p 20° III p 61°

wherein the work of Camerarius who expounded the conception of sex in plants is important the German contribution was insignificant

The period 1725-1770 in scientific history is pre-eminently the period of biological sciences. Even in biological sciences it is a period in which natural history made great strides and secured devotees who are so eminent that their names are household words with the educated. In physiology important contributions were made but though the knowledge garnered was important and one of the savants was an extraordinary personality yet the names of the savants are not so famous as those of the natural historians. All other physical sciences as if exhausted by their effort in the last period wherein figured some of the most famous scientists show a languishing condition in this period. Switzerland alone produced some mathematicians of whom at least one is outstanding.

Therefore we have assigned the first place to Switzerland. Euler is the great mathematician. And Haller the famous pupil of Boerhaave who is described by Singer as one of the most accomplished men of all time and as the father of experimental physiology some of whose contributions particularly regarding the nervous system are still integral parts of physiological doctrine was also a very prolific contributor. During the years 1736-1753 when he was professor he contributed to the *Göttingenische gelehrte Anzeiger* some 12,000 articles on almost every branch of knowledge.<sup>5</sup> Bonnet is another competent natural historian.

France does not show any outstanding mathematician. She had some astronomers, chemists and physicists. And the greatest scientific figure of France during this age was Buffon who has contributed most magnificently to natural history and also to geology in regard to which another Frenchman of this period Guettard must also be mentioned. Buffon's great work *Natural History* completed in 45 volumes began to be published in 1749. It must be stated to his credit that in regard to the mutability of species he was more and more breaking away from the position of Linnaeus his great Swedish contemporary and was for accepting the theory of mutability.<sup>6</sup> We consider French scientific activity of this period as deserving of the second rank.

Linnaeus who is described by Singer as the greatest of the systematists is the most important scientist produced by the Scandinavian nations in this period. Another scientist that need be mentioned is Scheele the Swedish chemist whose record as a discoverer of new substances is probably unequalled.<sup>7</sup> All the important Scandinavian scientists excepting one belonging to this period were Swedes. The one exception was formed by the Danish anatomist. This national distribution within the Scandinavian scientific activity is rather interesting in view of the fact that for the previous period 1600-1725 all the important Scandinavian scientists were Danish. Scandinavian nations thus are put in the third place.

<sup>5</sup> b n Bell p 163 EB XV p 90<sup>7</sup> Pledge p 100

<sup>6</sup> b n EB X pp 155-56 Pledge p 156

<sup>7</sup> b n

Evidently Britain was exhausted by her all round scientific production of the earlier period. She did not produce any great scientist during this period, excepting Stephen Hales, who is described as an "English physiologist, chemist and inventor." His works were published during 1727-1733. Singer says of him "Of comparative physiology there has never been a greater exponent than the English country parson, the Rev Stephen Hales." He further informs us that his work on the functional activity of plants was the most important in that department until the 19th century and that his work in the physiology of animals was almost as important.<sup>8</sup> Britain is therefore assigned the fourth place.

The period 1770-1825 was the period par excellence of mathematics in which science France produced the foremost contributors. It was also an era of the progress of biological sciences but more so of geology and chemistry, in which branches of scientific activity, too, France's contribution in this period is very noteworthy.

It is a surprising fact that whereas in literary and other activities we have found French contributions of this period to be not the leading ones and naturally so because the energy of the French nation was taken up with the Revolution and the Napoleonic wars in respect of scientific activity this is the foremost, the most glorious and culminating age for France. In regard to the mistress of sciences we have only to mention the name of Lagrange—we have credited him to France though he had some Italian blood in him—who seems to stride the whole period, being born in 1736 and having died in 1813. Bell has described him as the pyramid of mathematics.<sup>9</sup> Nor was he the only mathematician and this too at a time when there were hardly any eminent mathematicians in any other European nation. Among others must be mentioned Laplace, Legendre, Fourier and Monge. In physics Sadi Carnot who died at the early age of 36 in 1832 is pronounced to be an original and profound thinker. Then there was the great Lavoisier almost the father of modern chemistry. In biological sciences may be mentioned Lamarck, who again strides the whole period being born in 1774 and having died in 1829 who is very well known for the general theory of organic evolution and particularly the theory of use-inheritance. Cuvier who died in 1832, is as we are told by Singer the founder of the science of paleontology. His knowledge of comparative anatomy was so great that it was said that he could reconstruct a whole animal from a single bone or tooth. We must also draw attention to the important work of Bichat, who, in his all too short life—he died when he was 31 years of age—laid the foundations of the science of histology.<sup>10</sup> With such an imposing record France claims the first place as by right.

In Britain too this is not a fallow period though it cannot be said to be a very great period in the history of her scientific activity. First of all, even in this period Britain who had gone to sleep over her

<sup>8</sup> E.B., III p 613, N.V. p 202 b n, Pledge p 103

<sup>9</sup> Bell pp 179-80

<sup>10</sup> Pledge, pp 99-100 115 123 152 156 E.B., III p 614, N.V. p 158, XV, p 203, b n Bichat, Carnot, Cuvier, Lamarck Lavoisier

Newtonian mathematics, did not produce any significant mathematician. Nor again did she produce physicists of the first rank, though there were two or three workers in this field who claim attention. But Britain firmly established the new science of chemistry, in the founding of which her scientists in the second period had contributed significant quota. We have Joseph Priestly, Humphry Davy, Henry Cavendish and John Dalton. In another physical science, which is allied to both chemistry and physics *viz*, geology, Britain seems to be the leader par excellence in this period. James Hutton who died in 1797, and John Playfair, who died in 1819, between them gave us modern geology, so much so that the work of Sir Charles Lyell is considered to be the direct consequence of Hutton's writings. And there was also William Smith who is described by Rastall as 'one of the most remarkable figures in the whole history of geology'.<sup>11</sup> In biological sciences too Britain had a contribution to make. Erasmus Darwin had propounded the theory of organic evolution which was more or less like that of Lamarck. Jenner contributed to a science which afterwards came to be known as immunology. John Hunter is best remembered for the specimens that he made and collected himself and thus almost as the founder of natural history museums. It is after his name that the Hunterian Museum of the Royal College of Surgeons in England, which was based on his collections, is named.<sup>12</sup> We assign Britain the second place.

In Italy Spallanzani's work in physiology as well as that of Galvani in physiology and comparative anatomy belongs to this period. Volta who died in 1827, Nobili who died in 1835 and Avogadro who died in 1856 are physicists with notable contributions.<sup>13</sup> We may also consider part of the work of the geologist Arduino as belonging to this period. We assign Italy the third place.

The contributions of German science in this period become much more important than they were in the last. Werner in geology, Pallas in natural history, Kolreuter and Sprengel in botany, Spurzheim in neurology and Seebeck in physics may be mentioned.<sup>14</sup> It is significant that though Germany looks up in her scientific contribution she has not yet produced a significant figure in her most typical scientific activity of later times *viz*, chemistry, nor again in mathematics. The criteria of valuation justify the assignment of the fourth place to Germany.

The period 1825-1870 is unquestionably the period of British leadership in science. With Faraday in physics and chemistry, and Clerk Maxwell and Joule in physics we have scientists of the first rank whose contributions have had a tremendous significance. Faraday and Maxwell have been regarded as geniuses in physics. Add to them Darwin the master mind of the 19th century, who provided a generalization which revolutionized the general intellectual approach. In geology we have

<sup>11</sup> *EB* X p 156 Pledge pp 97 100 117 18 Crowther pp 4 65 66 b n  
Hutton Lyell Playfair

<sup>12</sup> b n *EB* XV p 203

<sup>13</sup> *EB* XV pp 202 03 Pledge pp 93 138 39 142, b n Avogadro Galvani  
Volta

<sup>14</sup> *EB* III p 614 X p 156 Pledge pp 90 93 96 135 162 257

Lyell. In biological sciences, particularly in human physiology and anatomy, British contribution in this period, excepting for the work of Balfour in comparative embryology, is much less significant than that of Germany. Though Britain did not produce any great mathematician in this period compared with the mathematicians of Germany, yet we have Boole, De Morgan and Clifford, whose work forms the basis of mathematical logic. Boole, the "complete independence," and Hamilton figure among Bell's men of mathematics.<sup>15</sup>

The second place is easily claimed by Germany. Gauss, whom Bell has described as the prince of mathematicians, and the third genius in mathematics, the other two being Archimedes and Newton, as the mathematician and physicist, particularly substantiates the claim of Germany for this place. Of the other mathematicians, at least Riemann and Jacobi may be mentioned. Biological, particularly human physiological and anatomical studies, too were at their strongest in Germany in this period. Humboldt in natural history is the only scientist in general biology. Johannes Muller, whose book marks the beginning of a new period in the study of physiology, Ludwig and Liebig between them laid the foundations of and propagated the science of physiology. Liebig was also well known for his chemical work, his laboratory at Giessen being the most famous laboratory in the world at that time. In embryology von Baer was the pioneer, the influence of whose discoveries has been far-reaching and abiding. His influence is traceable in T. H. Huxley and Herbert Spencer.<sup>16</sup>

France falls in the third rank. As usual there are some great mathematicians, though not as great as the German Gauss or her own Lagrange. They are Cauchy, Galois and Poncelet all of whom figure among Bell's men of mathematics. In Chemistry Dumas and Laurant may be singled out for mention and Gay-Lussac is notable for physics. Claude Bernard, who is described by Singer as perhaps more brilliant than any of the famous German physiologists and as "the greatest physiological experimenter"<sup>17</sup> adds to the scientific prestige of France in this period. We have therefore placed France in the third rank.

It is rather difficult to assign the fourth place, but on the whole we think that the Scandinavian nations deserve it. First of all the Swedish Berzelius in the first part of this period was virtually the dictator in chemistry. The Norwegian Abel, who died in 1929, when he was just 27 years old, was a genius in mathematics.<sup>18</sup> We have, therefore, ventured to assign the fourth place to Scandinavian nations.

For the period 1870-1925 our task of valuation and ranking has been rendered easy by the fact that a standard of comparison in the way of the Nobel prize for science is available since 1901. Of course, this award is not as complete a guide as, on the face of it, it appears. Because first

<sup>15</sup> Pledge, pp. 177-78, 185-86, 187, 189, 289; Bell, pp. 397-98, 483; b n.: Boole, Clifford; Crowther, pp. 69, 125-26, 261.

<sup>16</sup> E.B., XV, p. 205; Bell, pp. 250, 303; b n.: von Baer, Humboldt, Liebig, Ludwig.

<sup>17</sup> E.B., XV, p. 205; b n.: Bernard, Dumas, Gay-Lussac.

<sup>18</sup> Pledge, pp. 124, 149; b n.

of all, the mistress of sciences, mathematics, is not entitled to receive consideration and recognition unless it happens to develop into some kind of physics. Even the biological sciences are not at all adequately provided for. Neither pure botany nor pure zoology receives any consideration and recognition, but only medicine and physiology. It is clear that the award of the Nobel prize as a standard of scientific achievement has serious drawbacks. Yet in view of the fact that it is internationally recognised as evincing eminence in scientific activity, we have thought it best to follow this lead by studying the awards during the last 40 years, from 1901 to 1940, 1901 being the first year of the award of the Nobel prize.

During these 40 years there have been some years when no award was made. We have not given any consideration to the lacunæ. The total number of awards during these 40 years in science is 128. Nobel laureates have been credited generally to their country of origin excepting in two cases, that of Mme Curie and Michelson. Whenever the award is conjointly made or is shared we have always counted them as two awards. Mme Curie stands out as the most exceptional scientist, having won the Nobel prize twice in two subjects, once in chemistry and again in physics. Curie, who was Polish by birth, but by marriage, settlement and work French, and Michelson, who was German by birth but American by work, having been left out, there are 125 awards left for consideration and comparison. Indian Nobel laureates, few in number, have been left out as of no consequence to the study of the relative eminence of occidental countries in occidental civilisation.

We find that Germany led all occidental nations by claiming 35 or 28% of the awards out of a total of 125. With Einstein as the greatest scientist produced by Germany in this period that Germany should be given the place of honour is but proper. It is not necessary to mention the names of other scientists. They are all listed.

If we were to consider German speaking peoples instead of Germany, we would have to add to this number six Austrians who make up about 4.8% of the total number, and some from among the five Swiss Nobel laureates. If we were to follow this procedure, we would have also to combine the awards received by the British Commonwealth without India and by U.S.A. The combined number of Nobel laureates for the British Commonwealth and U.S.A. comes to 37 or 29.6%. Even with this procedure the fundamental position wherein Germany leads and Britain follows in the second place is not changed, only, it will be seen, the discrepancy between the first nation, here the German speaking nations, and the second, the English speaking nations without India, would be much reduced compared with the discrepancy that stands between Germany, occupying the first place in scientific achievement, and Britain claiming by right the second place. Britain claims in this period 24 Nobel laureates, who form 19.2% of the total number. For the third and fourth places there is a close competition between France and U.S.A. We have counted Curie as French and taken the number of French Nobel laureates thus to be 14 or 11.2%. U.S.A., without Michelson, gives us 13 Nobel laureates or 10.4%. If we add the two Mme

Curie awards to the French total and deduct Carrel award we have 15 awards for France and crediting both Carrel and Michelson to U.S.A. we have the identical number of awards for U.S.A. France and U.S.A. therefore receive the third and the fourth ranks

It is remarkable that the small country of Holland, whose scientific activity in the period 1600-1725 was so notable, shows 8 Nobel laureates, giving us a percentage of 6.4. Austria and Sweden produced six each. If we combine the 4 Danish Nobel laureates with the 6 Swedish ones we get a total of 10 for Scandinavian nations. We see that only once the Scandinavian nations produced enough scientific activity as to receive third rank and that was in the period 1770-1825. Curiously enough there is not a single Norwegian scientist who received the Nobel prize. Switzerland had five Nobel laureates.<sup>19</sup> We will not go into the causation of these variations. We will only point out for the consideration of those who would like to go deeper into it, that, considering the population figures given elsewhere, it will be seen that the size of the population does not seem to be a significant factor.

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<sup>19</sup> Compiled from the data provided by Flora Kaplan.



## Science before A.D. 1600

## (Britain, France and Germany)

O. Brunfels (G)	.. ..	1464-1534	botany
Nicolaus Copernicus (G.)	.. ..	1473-1543	astronomy
Stifel (G.)	.. ..	1486/7-1567	mathematics
Leonhard Fuchs (G)	.. ..	1501-1566	medical science
"As Brunfels was the first, so Leonhard Fuchs was the greatest, of the German fathers of botany." His work is "a landmark in the history of natural knowledge." (Singer in <i>E.B.</i> )			
V. Cordus (G)	.. ..	1515-1544	pharmacology, chemistry
C. Clavius (G)	.. ..	1537-1612	astronomy, mathematics
Jacques Dubois (Sylvius) (F)	.. ..	1478-1553	anatomy
Guillaume Rondelet (F.)	.. ..	1507-1566	natural history
Pierre Belon (F.)	.. ..	1517-1564	comparative anatomy, natural history
Charles de L'cluse (F)	.. ..	1526-1609	botany
Vieta (F.)	.. ..	1540-1603	mathematics
"Vieta has been called the father of modern algebra" (b n)			
Leonard Digges (Br)	.. ..	d. 1571	mathematics
Thomas Digges (Br)	.. ..	d. 1593	mathematics
William Gilbert (Br)	.. ..	1540/44-1603	physics

## Science after A.D. 1600

## Austria

F. J. Gall	.. ..	1757/8-1828	neurology
Irans Unger	.. ..	1800-1870	botany
C. J. Doppler	.. ..	1803-1853	physics
K. Rohitansky	.. ..	1804-1878	medical science
Gregor Mendel	.. ..	1822-1884	botany, biology
A. Kerner	.. ..	1831-1894	botany
J. Stefan	.. ..	1835-1893	physics
L. Mach	.. ..	1838-1901	physics, physiology
L. Boltzmann	.. ..	1844-1906	physics
Wagner-Jauregg	.. ..	1857-1940	physiology and medicine. Nobel prize, 1927
E. Friedrich	.. ..	1860-1940	chemistry
Richard Zugmondy	.. ..	1863-1929	chemistry Nobel prize, 1925
Ilritz Pregl	.. ..	1869-1930	chemistry Nobel prize, 1923
Otto Loewi	.. ..	1873-	physiology Nobel prize, 1936
Robert Marany	.. ..	1876-1936	physiology and medicine Nobel prize, 1914
V. I. Hess	.. ..	1883-	physics Nobel prize, 1926

## Britain

John Napier	1550-1617	mathematics (work in 1614 1619)
Henry Briggs	1556-1630	mathematics
Thomas Harriot	1560-1621	mathematics (work in 1631) astronomy
William Barlow	d 1625	physics (work 1613 1618)
Nathanael Carpenter	1589-1628	geography (work 1625)
William Oughtred	1575-1660	mathematics
William Harvey	1578-1657	physiology biology (work 1628 1651)
Edmund Gunter	1581-1676	mathematics
Henry Gellibrand	1597-1636	mathematics
John Wilkins	1614-1672	astronomy
John Wallis	1616-1703	mathematics
Jeremiah Horrocks	1617-1641	astronomy
Wolf observes In the Temple of Fame where the names of Kepler and Newton are writ large some small place must be consecrated to the memory of a young English astronomer who may be regarded as an intermediate link between them (1)		
Robert Morison	1620-1683	botany
Lord Brouncker	1620-1684	mathematics
Thomas Willis	1621-1675	anatomy
Thomas Sydenham	1624-1689	medical science
He is often called the English Hippocrates. (Singer in E.B.) and is styled the founder of modern clinical medicine (b n)		
Robert Boyle	1627-1691	chemistry
He changed alchemy into chemistry (Singer in E.B.)		
John Ray	1627-1705	botany geology
He is sometimes called the father of English natural history (b n)		
Issac Barrow	1630-1677	mathematics
Richard Lower	1631-1691	physiology
Christopher Wren	1632-1723	mathematics
Francis Willoughby	1635-1672	ornithology, ichthyology
Robert Hooke	1635-1703	physics
James Gregory	1638-1675	mathematics astronomy
Martin Lister	1638-1712	geology
Nehemiah Grew	1641-1712	botany
Newton	1643-1727	mathematics physics astronomy
John Mayow	1643-1679	physiology chemistry
He gave a remarkably correct anatomical description of the mechanism of respiration and recognised the existence of oxygen (b n)		
John Flamsteed	1646-1719	astronomy
Edmund Halley	1656-1742	astronomy
William Derham	1657-1735	physics
Edward Lhuyd	1660-1709	geology
Francis Hawksbee	d c 1713	physics
John Strachey	1671-1743	geology
Roger Cotes	1682-1716	mathematics
Brook Taylor	1685-1731	mathematics
Samuel Molyneux	1689-1728	astronomy
Stephen Gray	d 1726	physics

## c. 1725-c 1770

A. Demouivre	1667-1754	mathematics
Stephen Hales	1677-1761	physiology chemistry
James Jurin	1684-1750	mathematics
Robert Smith	1689-1763	physics
W. Cheselden	1689-1752	anatomy
James Bradley	1693-1762	astronomy

BRITAIN—*Contd*

Colin Mac Laurin	1698-1746	mathematics
Benjamin Robins	1707-1751	mathematics
Thomas Simpson	1710-1781	mathematics
J. T. Needham	1713-1781	natural history
John Canton	1718-1772	physics
William Hunter	1718-1783	physiology, anatomy
John Landen	1719-1790	mathematics

## c. 1770-c. 1825

John Michell	1724-1793	geology
James Hutton	1726-1797	geology
John Hunter	1728-1793	physiology
Joseph Black	1728-1799	chemistry, physics
Erasmus Darwin	1731-1802	biology
Henry Cavendish	1731-1810	chemistry, physics
N. Maskelyne	1732-1811	astronomy
Joseph Priestley	1733-1804	chemistry
Joseph Banks	1743-1820	natural history
John Playfair	1748-1819	mathematics, geology
Rutherford	1749-1819	chemistry
Edward Jenner	1749-1823	immunology
William Nicholson	1753-1816	chemistry
Mathew Baillie	1761-1823	medical science
James Hall	1761-1832	geology, physics
John Gordinck	1764-1786	astronomy
W. H. Wallaston	1766-1828	chemistry
John Leslie	1766-1832	mathematics, physics
John Dalton	1766-1844	chemistry, physics
William Smith	1769-1839	geology
R. Woodhouse	1773-1827	mathematics
Thomas Young	1773-1829	physics
Charles Bell	1774-1842	anatomy
Humphry Davy	1778-1869	chemistry

## c. 1825-c. 1870

Robert Brown	1773-1858	botany
W. Buckland	1784-1856	geology
W. Prout	1785-1850	chemistry
Adam Sedgwick	1785-1873	geology
G. Peacock	1791-1858	mathematics
Faraday	1791-1867	chemistry, physics
Babbage	1792-1871	mathematics
J. Herschel	1792-1871	chemistry
R. J. Murchison	1792-1871	geology
G. Green	1793-1841	mathematics
T. Addison	1793-1860	physiology
Charles Lyell	1797-1873	geology
T. Henderson	1794-1844	astronomy
Airy	1801-1892	astronomy
Charles Wheatstone	1802-1875	physics
Richard Owen	1804-1892	biology
W. R. Hamilton	1805-1865	mathematics
T. Graham	1805-1869	chemistry
A. De Morgan	1806-1871	mathematics
James Mac Cullagh	1809-1847	mathematics, physics
J. D. Forbes	1809-1868	physics

Andrews	1813-1885	chemistry physics
George Boole	1815-1864	mathematics
A Waller	1816-1870	physiology, pathology
C Wilham	1816-1895	chemistry
W G Williamson	1816-1895	anatomy physiology
J P Joule	1818-1889	physics
W J M Rankin	1820-1872	physics
John Tyndall	1820-1893	physics
James Clerk Maxwell	1831-1879	physics
W K Clifford	1845-1879	mathematics
F M Balfour	1851-1882	comparative embryology

## c 1870-c 1925

J J Sylvester	1814-1897	mathematics
J B Lawes	1814-1900	chemistry
J D Hooker	1817-1911	botany
G G Stokes	1819-1903	mathematics physics
A Cayley	1821-1895	mathematics
Francis Galton	1822-1911	biology anthropology
A R Wallace	1823-1913	biology
Huggins	1824-1910	astronomy
T H Huxley	1825-1895	biology
E Frankland	1825-1899	chemistry
H C Sorby	1826-1908	geology
J Stoney	1826-1911	physics
J Lister	1827-1912	medical science
P L Sclater	1827-1916	zoology
P G Tait	1831-1901	physics
J H Jackson	1831-1911	neurology
William Crookes	1832-1919	chemistry physics
H E Roscoe	1833-1915	chemistry
A Geikie	1835-1924	geology
Michael Foster	1836-1907	physiology
J N Lockyer	1836-1900	astronomy
W H Perkin	1838-1907	chemistry
J W S Rayleigh	1842-1919	physics Nobel prize 1904
C Lapworth	1842-1900	geology
James Dewar	1842-1923	chemistry physics
David Ferrier	1843-1898	neurology
W T Thiselton Dyer	1843-1909	botany
W H Gaskell	1847-1914	physiology
C Reynolds	1847-1916	physics
E Ray Lankester	1847-1909	biology
G T Beilby	1850-1924	chemistry
O Heaviside	1850-1925	physics
Schafer	1850-	physiology
G F Fitzgerald	1851-1901	physics
A Schuster	1851-1934	physics
Oliver Lodge	1851-1940	physics
William Ramsay	1852-1916	chemistry Nobel prize 1904
H R Kempe	1852-1935	physics
W Napier Shaw	1854-	meteorology
J A Ewing	1855-1935	physics
J J Thomson	1856-1940	physics Nobel prize 1906
Victor Horsley	1857-1916	physiology
Ronald Ross	1857-1932	physiology and medicine Nobel prize 1902
J Joly	1857-1933	physics

BRITAIN—*Contd*

K Pearson	1857-1936	mathematics	
Joseph Larmor	1857-1942	mathematics	
W Bateson	1861-1926	biology genetics	
Henry Head	1861-	neurology	
F G Hopkins	1861-1947	biochemistry (physiology)	Nobel prize 1929
C S Sherrington	1861-	physiology	Nobel prize, 1932
A N Whitehead	1861-	mathematics	
Almroth Wright	1861-1947	pathology	
W H Bragg	1862-1942	physics	Nobel prize 1915
F W Oliver	1864-1942	botany	
Arthur Harden	1865-1940	chemistry	Nobel prize, 1920
W M Bayliss	1866-1924	physiology	
E H Starling	1866-1927	physiology	
J R Macleod	1866-1935	physiology and medicine	Nobel prize 1923
E W Macbride	1866-1940	zoology embryology	
F W Lanchester	1866-1938	aeronautics	
Alfred Fowler	1868-1940	astro-physics	
J S E Townsend	1868-	physics	
C T R Wilson	1869-	physics	Nobel prize, 1927
F R Lillie	1870-	zoology	
Rutherford	1871-1937	physics	Nobel prize (chemistry) 1908
Bertrand Russell	1872-	mathematics	
E T Whittaker	1873-	mathematics	
L N G Filon	1875-1938	mathematics	
H H Dale	1875-	physiology	Nobel prize 1936
R C Punnett	1875-	genetics	
J H Jeans	1877-1946	mathematics astro physics	
Aston	1877-	chemistry	Nobel prize 1922
C G Barkla	1877-	physics	Nobel prize 1917
G H Hardy	1877-	mathematics	
F W Soddy	1877-	chemistry	Nobel prize 1921
O W Richardson	1879-	physics	Nobel prize, 1928
A W Stewart	1880-	chemistry	
A S Eddington	1882-1946	astronomy, mathematics	
W N Haworth	1883-	chemistry	Nobel prize 1937
A V Hill	1886-	physiology	Nobel prize 1922
H Gwyn Jeffreys Moseley	1887-1915	physics	
E N da Costa Andrade	1887-	physics	
J H Huxley	1887-	biology	
E D Adrian	1889-	physiology	Nobel prize 1932
W L Bragg	1890-	physics	Nobel prize 1915
I G Banting	1891-1941	physiology and medicine	Nobel prize, 1923
Chadwick	1891-	physics	Nobel prize 1935
J B S Haldane	1892-	biology, genetics	
G P Thomson	1892-	physics	Nobel prize 1937
Lancelot Hogben	1893-	biology	
A L Milne	1893-	astronomy, astro-physics	
P M G Blackett	1897-	physics	
C H Best	1899-	physiology	
P A M Dirac	1902-	physics	Nobel prize 1933

## Finno-Ugrian Nations

## (Finland and Hungary)

Johan Gadolin (F)	1760-1852	physics
Farkas Bolyai (H)	1775-1856	mathematics
János Bolyai (H)	1802-1860	mathematics
Semmelweis (H)	1818-1860	medical science
Theodor von Karman (H)	1881-	physics aeronautics
Szent Gyorgyi (H)	1893-	chemistry Nobel prize 1937

## France

## c. 1600-c. 1725

J B Morin	1583-1656	physics
Mersenne	1588-1648	mathematics
Pierre Gassendi	1592-1655	mathematics
Girard Desargues	1593-1662	mathematics
A Girard	1595-1632	mathematics
Descartes	1596-1650	mathematics physiology geology
<i>De homine</i> is the first modern text book of physiology (Singer in E B)		
Pierre de Fermat	1601-1665	mathematics
Giles Personne de Roberval	1602-1675	mathematics
Pierre Perrault	1608-1680	geology
Jean Picard	1610-1682	astronomy
Edme Mariotte	1610-1684	physics
Blaise Pascal	1613-1662	mathematics physics
Jacques Rohault	(work 1671)	physics
Adrian Auzout	(work 1691)	astronomy
Nicolas Lemery	1645-1715	chemistry
G I Duverney	1648-1730	anatomy
Joseph Sauveur	1653-1716	physics mathematics
J P de Tournefort	1656-1708	botany
The greatest French botanist of this period (Wolf) One of the founders of modern botany		
Benot de Meillet	1656-1738	geology
Guillaume Amontons	1663-1705	physics
E F Geoffroy	1671-1731	chemistry
C F Du Fay	1698-1739	chemistry

## c 1725-c 1770

Reaumur	1683-1757	natural history
Antoine de Jussieu	1686-1759	botany
J N Delisle	1683-1768	astronomy
C F Du Fay	1698-1739	chemistry
Pierre Bouguer	1698-1758	mathematics
Maupertius	1698-1759	mathematics astronomy
Bernard de Jussieu	1699-1777	botany
J A Nollet	1700-1770	physics
Buffon	1707-1788	natural history geology
N L de la Caille	1713-1762	astronomy
A Claude Clairault	1713-1765	mathematics
J E Guettard	1715-1786	geology
D Alembert	1717-1783	mathematics
P J Macquer	1718-1784	chemistry

FRANCE—*Cont'd*

## c. 1770-c. 1825

Pierre Bayen	1725-1798	chemistry
Nicholas Desmarest	1725-1815	geology
A Baume	1728-1804	chemistry
Charles Bossuet	1730-1814	mathematics
La Lande	1732-1807	astronomy
C A Coulomb	1736-1806	physics
J L Lagrange	1736-1813	mathematics
A T Vandermonde	1735-1796	mathematics
Guyton de Morveau	1737-1816	chemistry
Pere Louis Cotte	1740-1815	meteorology
A L Lavoisier	1743-1794	chemistry
R H Haüy	1743-1822	mineralogy crystallography
P J Dessult	1744-1795	anatomy
Lamarck	1744-1829	biology
Gaspard Monge	1746-1818	mathematics
J A C Charles	1746-1823	mathematics physics
Vicq d Azyr	1748-1794	zoology
C L Berthollet	1748-1822	chemistry
A L de Jussieu	1748-1836	botany
Laplace	1749-1827	mathematics astronomy
Legendre	1762-1833	mathematics
J L Proust	1754-1826	chemistry
Comte de Fourcroy	1755-1809	chemistry
A Boyer	1757-1833	medical science
L N Vanquelin	1763-1829	chemistry
S F Lacroix	1765-1843	mathematics
Fourier	1768-1830	mathematics
Cuvier	1769-1832	palaeontology comparative anatomy
A Brongniart	1770-1847	mineralogy geology
M F H Bichat	1771-1802	histology

"A brilliant French investigator who laid the foundations of the science of histology" (Singer in *EB*)

Geoffroy Saint Hillaire	1772-1844	natural history
E L Malus	1775-1812	physics
Ampere	1775-1836	physics
Poisson	1781-1840	mathematics
P L Dulong	1785-1838	chemistry physics
Fresnel	1788-1827	physics
Sadi Carnot	1796-1832	physics

"He was an original and profound thinker" (b n)

## c. 1825-c. 1870

Gergonne	1771-1859	mathematics
J B Biot	1774-1862	physics
R J H Dutrochet	1776-1847	physiology
L J Thenard	1777-1857	chemistry
J L Gay Lussac	1778-1850	physics chemistry
P J Robiquet	1780-1840	chemistry
F Magendie	1783-1855	physiology
J C A Feltier	1785-1845	physics
F J Arago	1786-1853	physics
Poncelet	1789-1867	mathematics
Cauchy	1789-1857	mathematics
F Savart	1791-1841	physics
M Charles	1793-1850	mathematics
P Florens	1794-1858	physiology

R P Vincent	1794-1878	chemistry
J B Caventow	1795-1877	chemistry
A P Dubrunfaut	1797-1881	chemistry
J L M Foiseuille	1799-1869	anatomy, physiology
J B A Dumas	1800-1884	chemistry
A J Balard	1802-1876	chemistry
J B Boussingault	1802-1857	chemistry
J C F Sturm	1803-1855	mathematics
A Laurent	1807-1853	chemistry
Liouville	1809-1882	mathematics
H V Regnault	1810-1878	chemistry, physics
Galois	1811-1832	mathematics
Claude Bernard	1813-1878	physiology
C R Gerhardt	1816-1856	chemistry
C A Wurtz	1817-1884	chemistry
Sainte Claire De-ville	1818-1881	chemistry
Foucault	1819-1868	physics
Paul Broca	1824-1880	anthropology

' Inventor of the modern science of craniology ' (b n )

#### c. 1870-c 1925

A H L Fizeau	1819-1896	physics
Louis Pasteur	1822-1895	chemistry bacteriology
C Hermite	1822-1901	mathematics
M P E Berthelot	1827-1907	chemistry
F M Rault	1830-1901	chemistry
C Fiedel	1832-1899	chemistry, mineralogy
L P Cailliet	1832-1913	chemistry
Gabriel Lippman	1845-1921	physics Nobel prize 1908
C L A Laverau	1845-1922	physiology and medicine Nobel prize, 1907
J A Le Bel	1847-1930	chemistry
C Richet	1850-1935	physiology and medicine Nobel prize, 1913
J A d Arsonval	1851-1940	physics
H Moissan	1852-1907	chemistry Nobel prize 1906
A H Bacquerel	1852-1908	physics Nobel prize 1903
Henri Poincare	1854-1912	mathematics
P Sabatier	1854-1941	chemistry Nobel prize 1912
Pierre Curie	1859-1906	physics Nobel prize 1903
Pierre Weiss	1865-	physics
C Nicolle	1866-1936	physiology and medicine Nobel prize 1928
J B Perrin	1870-1942	physics, chemistry Nobel prize 1926
F E Borel	1871-	mathematics
V Grignard	1871-1935	chemistry Nobel prize 1912
A Carrel	1873-	physiology and medicine Nobel prize 1912
Lebesgue	1875-1941	mathematics
De Broglie	1892-	physics Nobel prize 1929
Irene Jolot-Curie	1897-	chemistry Nobel prize 1935
Frederic Jolot	1900-	chemistry Nobel prize 1935



## Germany

## c 1600-c 1725

Johannes Kepler	1571-1630 astronomy
Joachim Jung	1587-1657 botany
Athanasius Kircher	1601/2-1680 physics mathematics, geology
Otto von Guericke	1602-1686 physics
Johann R. Glauber	1604-1688 chemistry
Johanes Hevel	1611-1687 astronomy
Bernhard Varen	1622-1650 geography
Kunkel	1630-1703 chemistry
J. J. Becher	1635-1682 chemistry
Leibnitz	1646-1716 mathematics geology
Tschirnhaus	1651-1708 physics mathematics
Rivinus Bachman	1652-1723 botany
Georg Ernst Stahl	1660-1734 biology chemistry
Friedrich Hoffmann	1660-1742 medical science
Rudolf J. Camerarius	1665-1721 botany
Fahrenheit	1686-1736 physics

## c 1725-c. 1770

J. H. Pott	1692-1777 chemistry
G. W. Krafft	1701-1754 physics
A. J. R. von Rosenhof	1705-1750 zoology
G. W. Knorr	1705-1761 geology
A. S. Marggraf	1709-1782 chemistry
G. W. Richmann	1711-1753 physics
J. G. Lehmann	d 1767 geology
G. C. Fuchs	1722-1773 geology
J. E. I. Walch	1725-1778 geology
J. H. Lambert	1728-1777 physics

## c. 1770-c. 1825

F. G. T. Aepinus	1724-1802 physics
Joseph Gartner	1732-1791 botany
J. G. Kolreuter	1733-1806 botany
K. F. Wolff	1733-1794 anatomy zoology
F. W. Herschel	1738-1822 astronomy
P. S. Pallas	1741-1811 natural history
A. G. Werner	1749-1817 geology
C. K. Sprengel	1750-1816 botany
F. Chladni	1756- physics
J. I. Meckel	1761-1833 comparative anatomy
J. B. Richter	1762-1807 chemistry
J. Pfaff	1765-1825 mathematics
W. Ritter	1776-1810 physics
Spurzheim	1776-1832 neurology
T. J. Seebeck	1780-1831 physics
Adelbert von Chamisso	1781-1838 botany
Joseph von Fraunhofer	1787-1826 physics

## c. 1825-c. 1870

Paul Erman	1764-1831 physics
Alexander von Humboldt	1769-1859 natural history
C. L. von Buch	1774-1853 geology, paleontology

Gauss	1777-1855	mathematics, physics
L Oken	1779-1851	biology
J H C Schweigger	1779-1857	physics
J W Dobereiner	1780-1849	chemistry
F W Bessel	1784-1846	astronomy
G S Ohm	1787-1854	physics
C C Carus	1789-1869	physiology
A F Mobius	1790-1868	astronomy, mathematics
K E von Baer	1792-1876	embryology
M H Rathke	1793-1860	anatomy
E Mitscherlich	1794-1863	chemistry
F F Runge	1795-1867	chemistry
E H Weber	1795-1878	anatomy, physiology
F E Neumann	1798-1895	physics, mathematics
C F Schonbein	1799-1868	chemistry
F Wohler	1800-1882	chemistry, physiology
Johannes Muller	1801-1858	physiology, comparative anatomy
<i>His Handbook of Human Physiology</i> "marked the beginning of a new period in the study of physiology" (Singer in <i>E B</i> )		

J Plucker	1801-1868	mathematics physics
H G Magnus	1802-1870	chemistry physics
Justus von Liebig	1803-1873	chemistry, physiology

During his regime at Giessen its laboratory was unique and its chemical school the most famous in the world (b n)

K G J Jacobi	1804-1851	mathematics
H F E Lenz	1804-1865	physics
K T E Siebold	1804-1885	zoology
M J Schleiden	1804-1881	botany, physiology
W E Weber	1804-1891	physics
P G L Dirichlet	1805-1859	mathematics
Hugo von Mohl	1805-1872	botany
E F Weber	1806-1871	physiology
O Unverdorben	1806-1873	chemistry
H G Grassmann	1809-1877	mathematics
F G J Henle	1809-1885	anatomy pathology
Theodor Schwann	1810-1882	physiology

"In fact, the whole germ theory of Pasteur, as well as its antiseptic application by Lister is traceable in his influence" (b n)

E E Kummer	1810-1893	mathematics
R V von Bunsen	1811-1890	chemistry
Mayer	1814-1878	physics
A Grisebach	1814-1879	botany
R Remak	1815-1863	physiology
K. F W Ludwig	1816-1895	physiology

"By the new apparatus and methods that he introduced into the service of physiology Ludwig exercised a great influence on the progress of that science His celebrated *Text book of Human Physiology* appeared in 1852 55 (b n)

K Nageli	1817-1891	physiology
H F M Kopp	1817-1892	chemistry
A W H Koble	1818-1884	chemistry
H Aronhold	1819-1884	mathematics
Max Schultze	1822-1874	physiology
R J E Clausius	1822-1888	physics
C Schmidt	1823-1886	zoology
W F B Hofmeister	1824-1877	botany

GERMANY—*Contd*

G R Kirchhoff	1824-1887	physics
M J S Schultze	1825-1874	anatomy
Ferdinand von Muller	1825-1896	botany
G F B Riemann	1826-1866	mathematics
R F A Clebsch	1833-1872	mathematics
A W Eichler	1839-1887	botany

## c. 1870-c 1925

Hankel	1814-1899	physics
K Weierstrass	1815-1897	mathematics
A W von Hofmann	1818-1892	chemistry
Du Bois Reymond	1818-1896	physiology
K R Fresenius	1818-1897	chemistry
M J von Pettenkofer	1818-1901	chemistry hygiene
H L F von Helmholtz	1821-1894	physics physiology

"His investigations occupied almost the whole field of science from physiology to mechanics (b n)

Rudolf Virchow	1821-1902	pathology
Franz Leydig	1821-1903	zoology
N Pringsheim	1823-1894	botany
M Schiff	1823-1896	physiology
J W Hittorf	1824-1914	physics
J J Balmer	1825-1898	mathematics physics
G H Wiedemann	1826-1899	physics chemistry
C Gegenbaur	1826-1903	anatomy
F J Cohn	1828-1898	botany
F A Kekule	1829-1896	chemistry
A E Fick	1829-1901	physiology
E Pfluger	1829-1910	physiology
J L Meyer	1830-1893	chemistry
W His	1831-1904	anatomy, embryology
Karl von Voit	1831-1908	physiology
J W R Dedekind	1831-1916	mathematics
Julius von Sachs	1832-1897	botany
F Brauer	1832-1904	entomology
I I Fuchs	1833-1909	mathematics
R P H Heidenhain	1834-1897	physiology
F L Goltz	1834-1902	physiology
A Weismann	1834-1914	biology
Ewald Hering	1834-1918	physiology
Ernst Haeckel	1834-1919	biology
J Wislizenus	1835-1902	chemistry
Adolf von Beyer	1835-1917	chemistry Nobel prize 1905
Viktor Hensen	1835-1924	physiology
Waldeyer Hartz	1836-1921	anatomy
W Kuhne	1837-1900	physiology
J Cohnheim	1839-1884	pathology
Hundt	1839-1894	physics
Ernst Abbe	1840-1903	physics
F W Kohlrausch	1840-1910	physics
Robert Koch	1843-1910	bacteriology Nobel prize 1905
E Strasburger	1844-1912	botany
Adolf Engler	1844-1930	botany
Georg Cantor	1845-1918	mathematics
W Pfeffer	1845-1920	botany
Rontgen	1845-1923	physics Nobel prize 1901
F G Warburg	1866-1931	physics
Otto Wallach	1847-1931	chemistry Nobel prize 1910

- Otto Lihenthal  
 O Hertwig  
 F Klein ..  
 C F Braun  
 E Goldstein  
 R von Hertwig  
 E Fischer  
 A A Michelson (lived and worked in U S A )  
 A Kossel  
 Ostwald  
 Paul Ehrlich  
 Emil von Behring  
 \* Founder of immunology  
 J Elster  
 K G O Drude  
 A F W Schumper  
 Hertz  
 Max Planck  
 Jacques Loeb  
 F A Buchner  
 Otto Lummer  
 Theodor Boveri  
 D Hilbert  
 Philipp Lenard  
 W Wien  
 W Nernst  
 Hans Driesch  
 F Haber  
 A Sommerfeld  
 H Spemann  
 W R Willstater  
 H F W Siedentopf  
 Carl Bosch .  
 J Stark  
 Ludwig Prandtl  
 Adolf Windaus  
 H Weiland  
 Albert Einstein  
 Otto Hahn  
 Max von Laue  
 A L Wegener  
 Hans Fischer  
 James Franck  
 O H Warburg  
 F G Bergius  
 O Meyerhof  
 H Weyl  
 G L Hertz  
 E Schroedinger  
 A Lande  
 G Domagk  
 Richard Kuhn  
 W Heisenberg  
 A F Butenandt
- 1848-1896 aeronautics  
 1849-1922 embryology  
 1849-1925 mathematics  
 1850-1918 physics Nobel prize, 1909  
 1850-1930 physics  
 1850-1937 zoology  
 1852-1919 chemistry Nobel prize, 1902  
 1852-1931 physics Nobel prize 1907  
 1853-1927 physiology and medicine Nobel prize, 1910  
 1853-1932 chemistry Nobel prize 1909  
 1854-1915 bacteriology Nobel prize, 1908  
 1854-1917 bacteriology  
 1854-1920 physics  
 1855-1933 botany  
 1856-1901 botany  
 1857-1894 physics  
 1858-1947 physics Nobel prize, 1918  
 1859-1924 biology  
 1860-1917 chemistry Nobel prize, 1907  
 1860-1925 physics  
 1862-1915 zoology  
 1862- mathematics  
 1862- physics Nobel prize, 1905  
 1864-1928 physics Nobel prize, 1911  
 1864-1941 chemistry. Nobel prize, 1920  
 1867- biology  
 1868-1934 chemistry Nobel prize, 1918  
 1868- physics  
 1869-1941 physiology and medicine Nobel prize, 1935  
 1872-1942 chemistry Nobel prize, 1915  
 1872- physics  
 1874-1940 chemistry Nobel prize 1931  
 1874- physics. Nobel prize, 1919  
 1875- physics  
 1876- chemistry Nobel prize 1928  
 1877- chemistry Nobel prize 1927  
 1879- physics Nobel prize, 1921  
 1879- chemistry  
 1879- physics Nobel prize 1914  
 1880-1930 geophysics, meteorology  
 1881- chemistry Nobel prize 1930  
 1882- physics Nobel prize 1925  
 1883- physiology and hygiene Nobel prize, 1931  
 1884- chemistry Nobel prize, 1931  
 1884- physiology and medicine Nobel prize 1922  
 1885- mathematics  
 1887- physics Nobel prize 1925  
 1887- physics Nobel prize, 1933  
 1888- physics  
 1895- pathology Nobel prize 1939  
 1900- chemistry Nobel prize 1938  
 1901- physics Nobel prize 1932  
 1903- chemistry Nobel prize 1939

## Italy

Girolamo Fracastoro	1483-1553	medical science
Girolamo Cardan	1501-1576	mathematics
Andrea Cesalpino	1519-1603	botany

\* Anticipated Linnaean system of classification

A. Ulissi	1522-1605	naturalist
G. Fallopio	1523-1562	anatomy
B. Eustachio	1524-1574	anatomy

One of the founders of modern embryology (Singer in *E.B.*)

J. Fabricius	1537-1619	
Sanctorio	1561-1636	medical science

Laid the foundations of the study of metabolism \* (Singer in *E.B.*)

Galileo Galilei	1564-1642	physics astronomy
B. Cavalieri	1598-1647	mathematics
E. Torricelli	1608-1647	physics mathematics
G. A. Borelli	1608-1679	physics physiology

\* Founder of the iatrophysical school

G. M. Grimaldi	1618-1663	physics
F. Redi	1626-1697/98	biology
M. Malpighi	1628-1694	physiology
A. Vallisneri	1661-1730	geology natural history
G. Baghvi	1669-1707	medical science
G. B. Morgagni	1682-1771	medical science

He effectively laid the foundations of pathological anatomy (Singer in *E.B.* XV)

A. L. Moro	1687-1740	geology
G. Arduino	1713-1795	geology
G. B. Beccaria	1716-1781	physics
L. Spallanzani	1729-1790	physiology

Singer describes him as an investigator and writer of very great ability, who made important contributions to several branches of biological science (*E.B.*, XV)

D. Cotugno	1736-1822	anatomy
L. Galvani	1737-1798	physiology, comparative anatomy
A. Volta	1745-1827	physics
L. Mascheroni	1750-1800	mathematics
A. Avogadro	1776-1856	physics
L. Nobili	1784-1835	physics
G. B. Amici	1786-1863	physics astronomy
M. Melloni	1798-1854	physics
P. A. Secchi	1818-1878	astronomy
S. Cannizzaro	1826-1910	chemistry
C. Golgi	1814-1926	physiology and medicine Nobel prize, 1906
C. G. Ricci	1853-	mathematics
G. B. Grassi	1854-1925	zoology
T. Levi-Civita	1873-1942	mathematics
G. Marconi	1874-1937	physics Nobel prize 1909
E. Fermi	1901-	physics Nobel prize 1938

## Netherlands

## Belgium

Gerhard Mercator	1512-1594	mathematical geography	
Vesalius	1514-1564	anatomy	
The wonderful monograph of Vesalius (1543) placed the anatomy of man on a sound basis (Singer in E.B.)			
Clusius	1525-1609	botany	
Jan B van Helmont	1577-1644	chemistry physiology	
A van de Spieghel	1578-1635	botany anatomy	
Vernier	1580-1637	mathematics	
L A J Quetelet	1796-1874	astronomy meteorology statistics	
J S Stas	1813-1891	chemistry	
J Bordet	1870-	physiology and medicine	Nobel prize, 1919
C Heymans	1892-	physiology and medicine	Nobel prize, 1938

## Holland

Volcher Coiter	1534-1590	anatomy	
One of the founders of pathological anatomy			
Mathias de l'Obel	1538-1616	botany	
Settled and worked in Britain. The greatest botanist of the modern era " (Wolf)			
Simon Stevin	1548-1620	mathematics	
Willebrord Snell	1591-1696	physics mathematics	
Franz de Boe (Sylvius)	1614-1672	medical science	
Theophilus Boretus	1620-1687	medical science	
C Huygens	1629-1695	mathematics physics astronomy	
Anthony von Leeuwenhoek	1632-1723	biology physiology	
Jan Swammerdam	1637-1680	biology	
F Ruysch	1638-1731	anatomy	
Regnier de Graaf	1641-1673	physiology anatomy	
Hermann Boerhaave	1668-1738	medical science	
Pieter von Musschenbroeck	1692-1761	mathematics physics	
R S Albinus	1697-1770	anatomy	
Charles de Geer	1720-	zoology	
Petrus Camper	1722-1789	zoology	
Jan Ingenhousz	1730-1799	botany	
Van der Waals	1837-1933	physics	Nobel prize 1910
Hugo de Vries	1848-1935	biology	
Vant Hoff	1852-1911	chemistry	Nobel prize 1901
O H Hammerling	1853-1926	physics	Nobel prize 1913
H A Lorentz	1853-1928	physics	Nobel prize 1902
H W B Roozeboom	1854-1907	chemistry	
Eijkman	1858-1930	physiology and medicine	Nobel prize 1929
W Einthoven	1860-1927	physiology and medicine	Nobel prize, 1924
Pieter Zeeman	1865-	physics	Nobel prize 1902
Willem de Sitter	1877-1934	astronomy	
B Brouwer	1881-1942	neurology	
P J W Debye	1884-	chemistry	Nobel prize 1936

## Scandinavian Nations

Tycho Brahe (D)	1546-1601	astronomy
Kaspar Bartholin (D)	1585-1629	anatomy
Thomas Bartholin (D)	1616-1680	anatomy physiology
Erasmus Bartholin (D)	1625-1698	mathematics
Niels Stensen (D)	1638-1687	anatomy geology

Having acquired a world wide reputation as an anatomist he afterwards became the founder of modern geology and mineralogy (Rastall in E B X)

Olaus Roemer (D)	1644-1710	astronomy
J B Winslow (D)	1660-1760	anatomy
Linnaeus (Swd)	1707-1778	botany

He is the greatest of the systematists (Singer in E B)

J C Wilcke (Swd)	1732-1796	physics
T O Bergman (Swd)	1735-1784	chemistry natural history
D C Solander (Swd)	1736-1789	botany (worked in England)
K W Scheele (Swd)	1742-1786	chemistry
H C Oersted (D)	1777-1851	physics
J J Berzelius (Swd)	1779-1848	chemistry
K A Agardh (Swd)	1785-1859	botany
N H Abel (Nor)	1802-1899	mathematics
M Sars (Nor)	1805-1869	zoology
J Steenstrup (D)	1813-1897	histology
P Waage (Nor)	1833-1900	chemistry
C M Guldberg (Nor)	1836-1902	chemistry mathematics
J E B Warming (D)	1841-1924	botany
M S Lie (Nor)	1842-1899	mathematics
S A Arrhenius (Swd)	1859-1927	chemistry Nobel prize in chemistry 1903
Niels R Finsen (D)	1860-1904	physiology and medicine Nobel prize 1903
C Raunkiaer (D)	1860-1938	botany
A Gullstrand (Swd)	1865-1930	physiology and medicine Nobel prize 1911
J Fibiger (D)	1867-1908	physiology and medicine Nobel prize 1926
S P L Sorensen (D)	1868-1939	chemistry
G N Dalen (Swd)	1869-1937	physics Nobel prize 1912
Euler Chelpin (Swd)	1873	physiology and medicine Nobel prize 1920
J N Bronsted (D)	1879-	chemistry
T Svedberg (Swd)	1884-	chemistry Nobel prize 1926
Niels Bohr (D)	1885-	physics Nobel prize 1922
K M G Siegbahn (Swd)	1886-	physics Nobel prize 1944
J A B Bjerknes (Nor)	1897-	meteorology

## Slavonic Nations

C—Czech

P—Polish

R—Russian

J E Purkinje (C)	1787-1869	physiology
N I Lobachevski (R)	1793-1856	mathematics
D I Mendeleev (R)	1834-1907	chemistry
E Metchnikoff (R)	1845-1916	zoology bacteriology Nobel prize 1908
I P Pavlov (R)	1849-1936	physiology Nobel prize 1904
P Walden (R)	1863-	chemistry

## SLAVONIC NATIONS—Contd.

H. Minkowski (R)	..	1864-1909	mathematics	
Lebedev (R)	..	1866-1912	physics	
Marie Curie (P)	..	1867-1934	physics, chemistry	Nobel prize, 1903 and 1911
Fajans Kasimir (P)	..	1887-	chemistry	
G. Gamow (R)	..	1904-	physics	

## Switzerland

Konrad von Gesner 1516-1565 botany, zoology  
 Zoology in modern form is regarded as starting from him

Joost Burgi	..	1552-1632	mathematics	
Gaspard Bauhin	..	1560-1624	botany	
Paul Guldin	..	1577-1643	mathematics	
Jakob Bernoulli	..	1654-1705	mathematics	
Johann Bernoulli	..	1667-1748	mathematics	
Johann Scheuchzer	..	1672-1733	geology	
Nicolas Bernoulli	..	1695-1726	mathematics	
Daniel Bernoulli	..	1700-1782	mathematics	
A. Trembley	..	1700-1784	natural history	
Leonhard Euler	..	1707-1783	mathematics	
Albrecht von Haller	..	1708-1777	anatomy, physiology	

He is called "the father of Experimental Physiology." During 17 years from 1736 to 1753, when he was professor, he contributed to the *Göttingische gelehrte Anzeiger* some 12,000 articles on almost every branch of knowledge (b.n.)

Charles Bonnet	..	1720-1793	natural history	
A. De Lue	..	1727-1817	geology, physics	
H. B. de Saussure	..	1740-1799	physics	
Pierre Prevost	..	1751-1839	physics	
A. Argand	..	1755-1803	physics	
N. T. Saussure	..	1767-1845	chemistry	
A. P. de Candolle	..	1778-1841	botany	
Jacob Steiner	..	1796-1863	mathematics	
J. L. R. Agassiz	..	1807-1873	geology, natural history	
Albrecht von Kolliker	..	1817-1905	embryology, histology	

He raised the study of histology to the position of a separate science (Singer in *E.B.*, XV)

E. B. Christoffel	..	1829-1900	mathematics	
E. T. Kocher	..	1841-1917	physiology and medicine	Nobel prize 1909
Charles E. Guillaume	..	1861-1938	physics	Nobel prize, 1920
Alfred Werner	..	1866-1919	chemistry	Nobel prize 1913
C. Vogtlin	..	1879-	pharmacology	
L. Ruzicka (?)	..	1887-	chemistry	Nobel prize, 1939
Paul Karrer	..	1889-	chemistry	Nobel prize 1937

## U. S. A.

Benjamin Franklin	..	1706-1790	physics	
Count Rumford	..	1753-1814	physics	
Nathaniel Bowditch	..	1773-1838	mathematics	
W. Beaumont	..	1783-1853	physiology	
J. Bigelow	..	1786-1879	botany	
J. Henry	..	1797-1878	physics	
B. Peirce	..	1809-1840	astronomy, mathematics	
L. M. Rutherford	..	1816-1892	astronomy, physics	



## U S A—Contd

J H Lane	1819-1880	physics astronomy
S P Langley	1834-1906	physics astronomy
D G Elliott	1835-1916	zoology
J W Gibbs	1839-1903	physics
E D Cope	1840-1897	comparative anatomy
T C Chamberlin	1843-1928	geology
G F Backer	1847-1919	geology chemistry physics
Graham Bell	1847-1922	physics
H A Rowland	1848-1901	physics
H Fletcher	1849-1919	biochemistry
C S Minot	1852-1914	embryology
T B Osborne	1853-1923	biochemistry
T B Aldrich	1861-1938	chemistry
T H Morgan	1866-1944	biology
F C Baker	1867-1942	zoology Nobel prize 1933
W E Castle	1867-	zoology
K Landsteiner	1868-	physiology and medicine Nobel prize, 1930
R A Millikan	1868-	physics Nobel prize 1923
T W Richards	1868-1928	chemistry Nobel prize 1913
H C Cowles	1869-1939	botany
Harvey Cushing	1869-1939	medical science
C M Child	1869-	biology
B B Boltwood	1870-1927	physics
D L Sharp	1870-1929	natural history
C M McClung	1870-	zoology
H M Randall	1870-	physics
A P Mathews	1871-	chemistry
F R Moulton	1872-	astronomy
W D Harkins	1873-	chemistry
J Goldberger	1874-1929	medical science
I L Clements	1874-	botany
R Arnold	1875-	geology
H E Crampton	1875-	zoology
G N Lewis	1875-	chemistry
V M Slipher	1875-	astronomy
W S Adams	1876-	astronomy
H N Russel	1877-	astronomy
G H Whipple	1878-	physiology and medicine Nobel prize 1934
F V Mc Collum	1879-	chemistry
C J Davison	1881-	physics Nobel prize 1937
Irving Langmuir	1881-	chemistry Nobel prize 1932
P W Bridgman	1882-	physics
G R Minot	1885-	physiology and medicine Nobel prize 1934
H Shapley	1885-	astronomy
R T Barge	1887-	physics
C B Bridges	1888-1938	biology
F P Hubble	1889-	astronomy
H J Muller	1890-	biology
I O Lawrence	1891-	physics Nobel prize 1939
A H Compton	1892-	physics Nobel prize 1927
P Murphy	1892-	physiology and medicine Nobel prize 1934
H C Urey	1893-	chemistry Nobel prize 1934
L H Cermer	1896-	physics
I Pauling	1901-	chemistry
C D Anderson	1905-	physics Nobel prize 1936

## CHAPTER IX

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### PHILOSOPHY

**M**ODERN European philosophy is dated with Descartes who is called its father. Between 1300-1600 there is hardly any philosophy except what is given by the few Italians particularly Bruno and Campanella. There is therefore no question of assigning ranks in that period.

The period 1600-1725 is the period of British philosophy par excellence. Though the father of modern European philosophy, Descartes, was French, Britain produced two first rate philosophers, Hobbes and Locke. And the work of the third great British philosopher, Berkeley, was almost completed within this period.<sup>1</sup> As Russell has pointed out, the importance of Hobbes, particularly in political philosophy and ethics, is great and of the two main European schools of philosophy, the one as represented by Locke is a purely British product which has not been much added to by continental activity.<sup>2</sup> Britain therefore takes the first rank.

In France we have not only Descartes, but also Pascal and Malebranche. France therefore may be placed second. For the third and fourth places apparently there is difficulty, because whereas Holland produced Spinoza, Germany had Leibnitz. But whereas Leibnitz was a solitary figure in Germany, in Holland, as will be seen from the list, there were at least two other philosophers, though not as eminent as any of the big ones. It means not only that there was great philosophy in Holland, but there was also the atmosphere of philosophy. We will therefore rank the Netherlands third, and assign the fourth place to Germany.

The period 1725 to 1770 is philosophically almost barren, excepting for one highlight, David Hume. Hume's philosophical system, as pointed out by Russell, led to a dead end whence further progress was not possible.<sup>3</sup> Britain stands supreme and unchallenged in philosophical activity in this period.

In France, Voltaire, who was considered a philosopher in his time, was only popularizing the philosophy of Lock. There was Condillac

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<sup>1</sup> *Idn* I B VII p 703. Russell p 674.

<sup>2</sup> *op cit* pp 674-5. *C's & I* 137-666 - 6 1-674.

<sup>3</sup> *op cit* p 643. Weber p 324 and fn.

who developed Locke's philosophy into absolute sensationalism <sup>4</sup> France, therefore, may be given the second place

Germany with Lessing, who "without attaching himself to any particular system of philosophical doctrine, fought error incessantly, and in regard to art, poetry and the drama and religion, suggested ideas which kindled the enthusiasm of aspiring minds and stimulated their highest energies", may be ranked in the third place <sup>5</sup> The fourth place has to be kept vacant Such is the dearth of philosophical thought during this period

The period 1770-1825 is the period of German philosophy undisputedly It is the age of Kant and Hegel Fichte and Schelling, who, though he survived the last year of our period by almost a generation, had accomplished most of his important work almost before the end of the period There are others too quite a number of them, but we need not mention them at all in view of the fact that out of the two schools of modern European philosophy, the one which is the largest was sponsored by Kant Hegel too has proved not only his great influence as an orthodox philosopher, but what is more important has inspired the Marxist school of social philosophy Altogether the first rank in philosophical activity in this period supremely belongs to Germany

In Britain the followers of Hume and his critics carried on their own tradition and contributed their quota to certain branches of philosophy, which though compared with the main stream of German philosophy appears to be rather meagre, yet is not without significance Their work entitles Britain to the second place

In France this is a period of low philosophical activity with Saint-Simon as perhaps the most well known philosopher Indeed philosophical activity outside Germany was very low in this period so that we have not thought it necessary to fill in the fourth place at all

For the period 1825-1870, German philosophy is represented by Schopenhauer, Lotze, Lange and Fechner, while British philosophy is represented by Hamilton John Stuart Mill and T H Green In France it is the period of positive philosophy of Comte, though another strain was carried on by Cousin Philosophical contributions of these three countries properly evaluated give us the order Britain, Germany and France It is possible in this period to assign the fourth place, with Kierkegaard the Danish philosopher formulating his doctrine in Denmark, but general histories of philosophy do not include him in their survey We have therefore thought it best to leave him out of account and not to fill in the fourth place

In the period 1870-1925 Germany and France produced Lucken and Bergson respectively each of whom received the Nobel prize But in histories of philosophy the Germans figure in larger number than others Thus Nietzsche, Wundt and Hartmann are generally mentioned Bergson is the only one among the French ones Croce, the Italian similarly is mentioned as a leading philosopher, thus wiping out the long standing

<sup>4</sup> Weber, p 322, Russell p 666

<sup>5</sup> b n

defect of Italian civilization that it was unable to produce front rank philosophers. In Britain, this is the age of Spencer, superseded later by Bradley and Bosanquet. And the one philosopher who is generally mentioned as having given a system of philosophy even in the days when such a performance was thought most impossible is S. Alexander.<sup>6</sup> Whitehead and Russell have carried forward the school of philosophical logicism. It is rather difficult to assign places so near to our time, because valuations are not available in their proper perspective, yet if the first three places are assigned to Germany, Britain and France, we do not think we shall be far wrong. It is a characteristic of this period, as in many other civilizational activities that U.S.A. for the first time makes her debut. With William James and John Dewey, U.S.A. may be assigned the fourth place.

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<sup>6</sup> *EB*, XVII, pp. 757-58

# PHILOSOPHY

c 1600—c 1725

## Britain

Thomas Hobbes	1588-1679
Ralph Cudworth	1617-1688
John Locke	1632-1704
John Toland	1670-1721
Shaftesbury	1671-1713
Clarke	1675-1729
Berkeley	1685-1753

His principal philosophical work was accomplished before 1725

## France

Pierre Gassendi	1592-1655
Rene Descartes	1596-1650
Arnauld	1612-1694
Pascal	1623-1662
Nicole	1626-1695
Bossuet	1627-1704
Huet	1630-1721
S Regis	1632-1707
Malebranche	1638-1715
P Bayle	1647-1706
Fenelon	1651-1715

## Germany

Leibnitz	1646-1716
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## Holland

A. Geulincx	1625-1669
Spinoza	1632-1677
Balthazar Bekker	1634-1698

c. 1725—c 1770

## Britain

Hutcheson	1694-1747
David Hartley	1704-1757
Thomas Reid	1710-1776
David Hume	1711-1776

## France

Voltaire	1694-1778
La Mettrie	1709-1751
Diderot	1713-1784
Helvetius (Swiss)	1715-1771
Condillac	1715-1780
D Alembert	1717-1783
Bonnet (Swiss)	1720-1793
Holbach (German)	1723-1789

## Germany

Christian Wolff	1679-1754
Most of his work was published after 1725	
Hamann	1730-1788

c 1770—c 1825

## Britain

Adam Smith	1723-1790
Adam Fergusson	1724-1816
Joseph Priestley	1733-1804
Beattie	1735-1803
Dugald Stewart	1753-1828
James Mill	1773-1836

## France

Destitutte de Tracy	1754-1836
Cabanis	1757-1808
Saint Simon	1760-1825
Mau de Biran	1766-1824

## Germany

Immanuel Kant	1724-1804
Jacobi	1743-1819
Herder	1744-1803
Schulze	1761-1833
Fichte	1765-1814
Schleiermacher	1768-1834
Hegel	1770-1831

Schelling	1775-1854
Last important work was accom- plished in 1809	
Herbart	1776-1841
Last important work was accom- plished in 1827-28	
C F Krause	1781-1832

c. 1825—c. 1870

Britain

William Hamilton	1788-1856
John Stuart Mill	1806-1873
Darwin	1809-1882
G H Lewes	1817-1878
H L Mansel	1820-1871
T H Green	1836-1882
Clifford	1845-1879

France

Comte	1789-1857
Cousin	1792-1867
Littre	1801-1881

Germany

Schopenhauer	1788-1806
Fechner	1801-1887
Trendelenburg	1802-1872
Feuerbach	1804-1872
Strauss	1808-1874
Lotze	1817-1881
Lange	1828-1875

c. 1870—c. 1925

Britain

Alexander Bain	1818-1903
Herbert Spencer	1820-1902
Stirling	1820-1909
F H Bradley	1846-1924
J G Romanes	1848-1894
Bernard Bosanquet	1848-1923
S Alexander	1859-1938
L T Hobhouse	1864-1929
Schiller	1864-1937
McTaggart	1866-1925

A N Whitehead..	1868-
G F Moore	1873-
Bertrand Russell	1876-

France

Revaissou	1813-1900
Renouvier	1815-1903
Renan	1823-1892
Taine	1828-1893
Lachelier	1832-1918
F Boutroux	1845-1922
Henri Poincare	1854-1912
Durkheim	1858-1917
Henri Bergson	1859-

Germany

J Moleschott	1822-1893
L Buchner	1824-1899
Wundt	1832-1921
W Dütthey	1833-1912
E Haeckel	1834-1919
Mach (Austrian)	1838-1916
Brentano (Austrian)	1838-1917
Hartmann	1842-1906
H Cohen	1842-1918
Nietzsche	1844-1900
Eucken	1846-1926
Vaihinger	1852-1933
Meinong (Austrian)	1853-1920
Ostwald	1853-1932
P Natrop	1854-1924
G Simmel	1858-1918
E Husserl	1859-1938
H Rickert	1863-1936
C Cassirer	1874-

Italy

Benedetto Croce	1866-
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U.S.A.

Howison	1825-1916
William James	1842-1910
Bowne	1847-1910
Josiah Royce	1855-1916
John Dewey	1859-
George Santayana	1863-

## OTHER THOUGHT

MUSINGS over life and its incidents is a much older habit of human mind than any consistent application to the analysis of problems known as either scientific or philosophical. Satire, raillery and mere exhortation through various forms of literature have been the vehicles of these musings. Occidental civilization is not an exception to this general trend of the human mind. Apart from the remarks on life which occur in Homer as a by product, we have in Hesiod prudent comments on contemporary life as direct teaching. The philosopher scientist Thales who is one of the earliest of Greeks to apply his mind scientifically and philosophically, is later than Hesiod. All these three avenues of approach to contemporary life as well as to life beyond were well developed in the Greek civilization that followed. The triumphs of Greek science and Greek philosophy as methods of critical thought are very well known. Similarly great flights of Greek poetry and particularly dramatic poetry whether as tragedy or comedy and as criticisms of life are equally well known. But Greek dramatic poetry whether tragic or comic is a later phenomenon than epic and lyric poetry, scientific thought and the beginnings of philosophical thought. It is noteworthy that the critical philosophical thought as illustrated by Socrates and his school is more or less contemporary with the critical view of life presented in the Greek tragedies and comedies. And Herodotus, "the father of history", was a contemporary of some of these tragedians and Socrates.

History as Herodotus conceived it was to be narrated in order that the exploits of his own people shall be remembered ever after. Though in an anecdotal fashion, Herodotus also described the customs and manners of other peoples known to him in the full belief that his countrymen would like to have the knowledge which he garnered with enthusiasm. If Herodotus wrote history to immortalize the deeds of the past generation, Thucydides wrote it, after carefully ascertaining the facts not only that historical events may be remembered but also that the lessons may be learnt. Whereas for Herodotus the fortunes of nations treated in his history were subject to the will of Gods to Thucydides historical events could be traced to earthly causes in the world of man. The habit of critical thought thus inculcated first by the poets and the tragedians and very much

strengthened by the philosophers and historians was fostered by the conditions that arose after the Peloponnesian wars. As Breasted has observed "Notwithstanding the new interest in natural science, the affairs of *men* rather than of *nature* were the burning questions at Athens." The application of the habit of critical thought, so far engendered, to these 'burning questions' led to an earnest discussion of "the form of government of the ideal state." There thus arose the new science of government. In the hands of Aristotle, the philosopher-scientist and distinguished pupil of Plato, the philosopher poet, the treatment of the science of government attains a state in which it has ever become a source of inspiration to later writers. The great breadth of the critical and philosophical thought of this philosopher scientist is indicated by the fact that, as Cough observes, "even today there are few fields of human interest, from painting to astronomy, or from literary criticism to the science of government, which one can essay to study deeply without being obliged to pay heed to the pertinent observations of Aristotle." <sup>1</sup>

It is significant of critical spirit as a fundamental aspect of the Italian Renaissance that Raphael, one of the greatest painters of that period, in a fresco painted in the Vatican in the second decade of the 16th century, has immortalized the Academy of Athens under the ægis of Socrates and Plato as the "School of Athens." He has painted therein in a characteristic and magnificent fashion many of the principal contributors to Greek thought, scientific and philosophical, of the latter part of the 5th and the early part of the 4th century B.C. In the foreground he has painted Plato, the older poet philosopher, with his right-hand finger pointing upwards and his younger pupil, the philosopher scientist, with his right hand palm pointing downwards. The legend describing this picture is commonly understood as the measure of the appreciation of the battle of methods, the change in the point of view that had arisen as a fundamental aspect of the Renaissance. That a famous painter should have appreciated it and should have given immortal expression to his appreciation indicates that at the Renaissance the critical spirit, which was a part and parcel of the Renaissance, the turning of the eye from heaven to the earth, the seeking of inspiration from facts in place of imagination was associated with Aristotle rather than Plato. Plato is believed to be saying "I am a mathematician and my inspiration comes from heaven." Aristotle replies "I am a scientist and my inspiration comes from the earth. My generalizations are based on facts and they change as the facts are gathered." <sup>2</sup> The contrast here suggested between mathematician and scientist, as is known to students of science, is true only to a limited extent. As science was understood in the days of the Renaissance it was mostly observational, experimental science. The generalizations followed facts and the scope of *a priori* reasoning was not understood in those days of early science. But the point that we want to emphasize here is the appreciation by a painter of the Renaissance of the rise of critical spirit which

<sup>1</sup> Breasted pp 381 422 423 Cough pp 201 217 374 375 468 Turner, pp 536 541 592 Collingwood p 19

<sup>2</sup> Westaway, pp 56 7



turned for inspiration and guidance to the facts of this life, here and now, and formulated theories as a criticism thereof

This spirit, which was developed by the Greeks, becomes incarnate in a number of Italians of the early Renaissance. We may see its first beginnings in the work of Marsilius Ficinus (A D 1433-1499) who is described as one of the fathers of modern classical philology. But the great critical spirit, who in modern times made a critical study of political life and who thus reinstated the Aristotelian approach to the study of political life, is Nicolo Machiavelli (A D 1469-1527). The contributions of Machiavelli have been variously adjudged by various thinkers. He is a by-word for almost all that is mean in political life and yet was the first in the modern world to extend "the positive intelligence of his century from the sphere of contemporary politics and special interest to man at large regarded as a political being". He founded the science of politics for the modern world, by concentrating thought upon its fundamental principles. He began to study man, not in the isolation of one century, but as a whole in history. He drew his conclusions from the nature of mankind itself, ascribing all things to natural causes or to fortune. In this way he restored a method which had been neglected after Aristotle. His *Discourses on Roman History* and his *History of Florence* are considered to be the earliest historical writings in any European vernacular. In the former book his aim was to aid political thought with the help of history, to draw lessons from Roman history which would be useful for the prince that Machiavelli considered himself destined to teach. The estimate of Machiavelli's political philosophy as made by Bertrand Russell is even more flattering to him as he points out that there are chapters in Machiavelli which read as if they were written by Montesquieu. J B Bury characterizing Machiavelli as one of the most original thinkers that Italy has produced and pointing out that the doctrines about human nature held by him could not leave great scope for any idea of progress maintains that these doctrines "lay at the root of some of the most famous speculations of the 18th century". About his purely historical work Flint has spoken quite approvingly. Though while writing on Roman history Machiavelli chose the form of a commentary on the books of Livy, yet as pointed out by Collingwood it is not the views of Livy that Machiavelli was voicing but his own point of view. The history that he was writing was 'the history of human passions, regarded as necessary manifestations of human nature'. In this business of writing history and turning one's attention to men and their actions, in short turning the critical eye towards one's own doings in the past and in contemporary times the spirit of the times manifests itself not only in Machiavelli but also in his contemporary compatriot, Guicciardini.<sup>3</sup>

The seeds sown by Machiavelli did not go waste in his own country. Francesco Sansovino (A D 1521-1586) published a treatise giving an account of more than twenty states. Yet on the whole though some

<sup>3</sup> Weber p 210. E.B., XII p 743. b.n., Flint p 77. Garnett pp 161 164. Bury pp 31 32. Tylor Vol I pp 72 96. Russell pp 526 529 532. Collingwood p 57.

other histories were written Italy did not produce first rate critical writers till late Vico (A D 1668 1744) is the next great writer on history who spoke of a new science and whose views influenced French historians and also Herder the German There were also other Italians in the 18th century engaged in critical thought but we shall not speak of them as by that time other nations of Europe like Britain and France had already begun to produce critical thinkers of very high order in large numbers <sup>4</sup>

It was rather the scientific spirit of enquiry which was voiced by Bruno (A D 1548 1600) that was fostered in Italy in this period Giordano Bruno was almost the first Italian to accept the Copernican view of the world being heliocentric He had the audacity to proclaim his opinion and a critical spirit to refuse the authority of scholastic writers in these matters By his proclamation he set on foot the scientific movement in Italy and himself contributed to free philosophic thought And Bruno proved to be the first martyr of free thought as he was burnt alive by his compatriots for his audacity in A D 1600 Though Galileo Galilei and his pupils in scientific line and Campanella in philosophic thought were working after A D 1600 yet the spirit presiding over free thought whether scientific philosophical or other as if finding the southern climate of Italy rather too warm for itself travelled northwards

Science studies the phenomena of nature with a view to explain them and to evolve a sustained system out of natural data Philosophy studies the relationship of man to the first cause and to the supernatural as well as the possible world or worlds beyond physical nature Scientific thought and philosophic thought thus leave daily events and acts of man past or present out of their ken The analysis of these acts can provide a criticism for future guidance as well as a knowledge of the human mind The study of political economic and other social activities whether destructive of peace or constructive thereof whether rightfully ambitious or wrongfully so under the critical eye of a student is bound to furnish a frame of higher criticism for the life of man which is not wholly provided by either scientific or philosophic thought As we have seen in modern occidental civilization like almost all other civilizational activities the study of above mentioned activity of man was begun and for some time fostered in Italy This thought it is necessary for us to recognise as a separate category from scientific and philosophical thought We are tempted to speak of it as critical thought because the method employed is a combination of scientific and philosophic methods and may very conveniently be called critical method But as the implication may be that scientific and philosophical thoughts are not critical we have avoided the use of that term Instead we have called it Other Thought

It appears to us that the significance of other thought as an index of the soul of a people has not yet been properly appreciated It is not always that other thought is even specifically distinguished for treatment apart from scientific and philosophic thought It will be seen in the history of occidental civilization that the application of critical method

<sup>4</sup> Wolf (1) p 54. Garnett pp 90 91 Bury pp 267 271 Lettelle pp 352 361 Collingwood pp 43 71

to the activity of life is perhaps, all things considered, its greatest contribution to human civilization. Profound philosophy has been evolved in some other civilizations as well as in the occidental one. Science too, though not to the same extent, had been developed in other civilizations. The thought based on life activity, other than scientific, philosophic and literary, appears to be a speciality of Europe. And it is a speciality which has developed more and more through passage of time so that today we can speak of Social Sciences.

We have said above that as an index to the soul of a people 'Other Thought' is very significant. Though it is not our purpose here to go into details of this thought, yet we may point out that science or scientific thought is not at all known to be distinguished according to the national peculiarities of the contributing nations of Europe. In philosophic thought one may see here and there national characteristics. But it is when one comes to the consideration of other thought that these national peculiarities become most prominent. It is well known that economic theories have differed as developed by the three principal nations of Europe in response to their economic needs and conditions. Political theories too have shown a tendency to be differentially patronized in accordance with the political experiences of the nations. Even histories of other peoples written by different nationals of Europe have tended to conjure up varying pictures. All these traits characterizing other thought corroborate our statement that other thought is a much better index of the soul of a people than either scientific or philosophic thought.

The new study of man and his actions started by Machiavelli was duly taken up and expanded in some lines by the French. Before A D 1600 a number of French writers wrote not only on religion, law, antiquities and French history, but also on literary history as well as on comparative study of politics and on universal history and history in general. Of these writers Jean Bodin (A D 1530 1596) is described as a political philosopher, a historian and an economist. He is also described as a precursor of Hobbes and Montesquieu in political philosophy and is the first writer of a treatise on scientific history which inspired another Frenchman D Aubigne to write the first universal history.<sup>6</sup>

It is interesting to note that similar critical thought in Britain begins mostly to be published after A D 1600. As far as achievement in critical thought before A D 1600 is concerned, therefore, we have only two nations to rank and in deference to the greater variety and in the matter of history greater depth of the French writers in spite of Machiavelli's eminence as a writer on political philosophy, we must assign the first rank to France and the second to Italy. This activity is so very low in other countries in this period that we have not thought it fit to assign further ranks.

As indicated above, the year A D 1600 is notable because in that year Bruno was martyred by the Italians for the free expression of his thought. Within five years thereafter the British scholar Francis Bacon published his *Advancement of Learning*. This book is the first landmark.

\* Flint pp 191 201 Bury pp 37-44 Wolf (I) pp 583 587 Collingwood, p 57 Bonar pp 67 70 Taylor Vol I pp 358 359

in the field of the classification of knowledge with a view to progress in it. It is the first book on methodology in the modern era, however narrow its method might be felt in the light of mellow experience. Bacon's call for science and scientific method was a clarion-call for the critical spirit as is evinced by the large amount of critical activity that manifested itself in Britain thereafter. Walter Raleigh's *History of the World*, whatever its faults, is perhaps the second universal history to be written by a European savant. This incomplete book was actually published in 1614 and thereafter for the first time the English readers could have an intelligible account of the Persian, Grecian and Punic Wars. Bacon himself wrote a history of Henry the VII. Thomas Mun wrote on the trade of England about the same time that the Dutch Hugo Grotius (A.D. 1583-1645) was writing on international relations and thus incidentally on international commerce.<sup>6</sup> His line of thought, the analysis of the economic activities of man, bore fruit in many ways in England in the persons of Graunt and Petty and the political and social philosopher Locke. In the extended intellectual activity of some of these persons arose the statistical study of population, births and deaths, in short what is called political arithmetic or demography. The critical spirit was so far nurtured that in the person of Milton it was bold enough not only to write on education, which kind of writing was more perfected by the philosopher Locke, but also on the need for dissolution of marriage and above all on the need for the liberty of the press. Locke in a number of letters on toleration cogently pleaded for religious liberty. If Thomas Mun and other writers mentioned above developed the study of economic activity and outdistanced Grotius there, in the other field of Grotius' contribution, i.e. political philosophy, Thomas Hobbes, by publishing his *De Cive* between 1642 and 1647, i.e. about the time of Grotius' death, proclaimed that Britain was to lead the European world in the domain of that thought. Hobbes, who also wrote on ecclesiastical history and on the Common Laws of England as well as on the Civil Wars of England, in the words of Hoffding effected in the sphere of mental science a breach with scholasticism similar to that instituted by Copernicus in astronomy, Galileo in physics and Harvey in physiology. Hobbes looked upon himself as the founder of sociology and rightly so. The naturalistic bias that he gave to the study of ethics and politics is not unreasonably compared to the movement inaugurated later by Darwin. Within 12 years of Hobbes' death in 1690 was published Locke's *Two Treatises on Government*. As if to complete the leadership of Britain in critical thought during this period—A.D. 1600-1725—we have in the person of Richard Bentley a classical scholar who is the one British savant to whom the German school of classical scholars of the 19th century did ungrudging homage as the founder of historical philology. In critical thought Britain therefore unquestionably leads in this period.

In certain aspects of critical thought France may be said to have been even ahead of Britain in this period. The department in which Frenchmen excelled was that of history and moral exhortations. That is not to

<sup>6</sup> Honan, pp. 21

say that there were no writers on politics or economics. D'Avity wrote on comparative politics and Vauban in his book gave a remarkable forecast of the principles of the French Revolution. Saint Pierre in his political analysis and his project for perpetual peace made such trenchant criticism of law, politics and social institutions that he is believed to have influenced the thought of Rousseau. Yet none of these writers can be said to have approximated anywhere near the depth of political analysis and thought attained by Hobbes and Locke. The little economics that is available in Montchretien is very much based on Bodin's works though to him belongs the honour of having first introduced the term *Political Economy* into French. We may note here that Bonar does not find it necessary to include this Frenchman in his survey of the relations of Philosophy and Political Economy nor has Wolf thought it necessary to give any place to this author in his treatment of the Social Sciences of the 16th and 17th centuries. Of the moralists who are some of the greatest memoirists and as far as an effective criticism of contemporary life and manners is concerned have proved very significant perhaps the greatest amongst them in the land which has produced very great ones in this line flourished in this period. La Rochefoucauld wrote his maxims and memoirs ably supported by Balzac and later by La Bruyere as well as Saint Evremond. In historical writing France was evidently far ahead of Britain. Not only standard histories of France like the one by Mezeray or ecclesiastical history like that by Tillemont or Fleury which ran into twenty volumes were written but also histories of other countries such as Byzantine history by Ducagne or the even more important History of England running into 8 volumes by Paul de Rapin were the work of French savants of this period. Voltaire thought so highly of Rapin's work that he declared in 1724 when the last volume of the book was published that a Frenchman had to tell Englishmen their own history. In the total activity of critical thought however France can only take the second place.

The period A.D. 1725 to A.D. 1770 is primarily the period of France. It is the age of Voltaire who strides along the whole period being born in 1694 and having died in 1778. Though Voltaire passed for a great philosopher in his time for having introduced Locke's philosophy to his countrymen yet later generations have valued him as a satirical writer and what is relevant for us in this section is the founder of the history of civilization. His essay on the subject is described by Bury as one of the considerable books of the century.<sup>7</sup> Another great man though Swiss by nationality who as far as his influence is concerned is almost unrivalled in literary history and who as a source of inspiration in political philosophy and political movements has not yet been exhausted also covers the whole period by his life and activity. He is Rousseau who was born in 1712 and died in 1778. Another philosophical historian and the earliest student perhaps of the philosophy of law Montesquieu began to publish his writings in 1721 and his most important book on the spirit of the laws appeared in 1748. This book is described as one of the most important

<sup>7</sup> Good, 1 & 3 Bury pp. 140-153. *Americana* XIV p. 222

books ever written and is considered to be the greatest book in French during the 18th century. The encyclopædist Diderot died in 1784 but had mostly finished his work by 1770. He is described by Saintsbury as one of the most fertile thinkers of France. Turgot who was born in 1727 and died in 1781 hardly did any work after 1770. Though he is much better known as an economist from whose small book on the subject Adam Smith himself might have profited, yet his contribution to history was not less significant. Bury thus remarks on the work of the three philosophic historians: Montesquieu's *De L esprit des lois* which may claim to be the parent work of modern social science; Voltaire's *Essai sur les mœurs*; and Turgot's plan of a *Histoire universelle* begin a new era in man's vision of the past.<sup>8</sup> There were other economists who are placed in the accompanying list. In critics too this age did not lack. Altogether France is far and away the leader in critical thought among European nations in this period.

It is remarkable that Germany, who first makes her debut in the field of critical and other thought in this period, easily walks into the second rank. Baumgarten laid the foundation of a new philosophic science called æsthetics by his work which was the earliest in modern times on this subject. Winckelmann followed him very soon with a book on the history of art which is recognised as a permanent contribution to European literature and helped Lessing in writing his masterpiece on the theory and appreciation of art *The Laokoon*. Robertson has described Winckelmann as one of the masterminds of the 18th century. Lessing who in 1781 wrote not only on art but on the history of literature was the first critic who brought credit to the German name throughout Europe. Thomas Abbt who died in 1766 is considered the pioneer in the study of history on principles of organic development. Hamann wrote on philology. Though compared with France the critical thought of Germany in this period is much restricted in its extent in so far as neither political philosophy nor political economy nor even philosophical history figured in any prominence there, yet the quality of thought in the fields in which it moved is profound enough. Compared with the very limited number of critical thinkers of Britain during this period the contribution of Germany is such as to entitle her to the second place. Britain had the smallest number of critical thinkers during this period. Some of those who might have been included in this period we have seen reason to push into the next. For example Adam Smith, Price, Robertson, Gibbon and Burke could have been included in this period but as almost all of them wrote a number of books or their masterpieces after 1770 we have thought best to put them in the next period. For this period therefore are left only two writers, David Hume and William Blackstone. Hume's *History of England* is now a-days not very much prized but his critical thought on political and economic subjects is considered to be significant. Blackstone's commentaries have almost become proverbially great though his theories did not find favour with the writers of the next age. On the other hand from among the nations whose thinkers we have not listed Italy deserves to be specially

<sup>8</sup> op cit p 145. Hunt pp 291-296

considered as she produced some of her greatest scholars and thinkers in this period. In the department of pure history and antiquities the works of L. A. Muratori (A.D. 1672-1745) and of Scipione Maffei (1675-1755) place them among the leading European writers of this era. To add to this is the epoch-making thought of Vico (A.D. 1668-1744) in general history. As a literary historian G. Tiraboschi (A.D. 1731-1794) has been highly valued. In economics the thought of A. Genovesi (1712-1769) and of F. Galiani (A.D. 1728-1787) delved deep in some of its aspects. The work of Cesare Beccaria (A.D. 1738-1794) published in 1763 was translated into English in 1767 as *Essay on Crimes and Punishments* and must be considered to have given the impetus to humanistic thought about crime, punishment and law. G. Filangieri (A.D. 1752-1788) published the seven volumes of his unfinished work on the science of legislation between 1780 and 1785. His work not only carried forward that of Montesquieu but stressed the new viewpoint that the state must positively promote virtue and not stop merely with preventing crime.<sup>9</sup> Italy may be placed in the third rank followed by Britain in the fourth.

The period A.D. 1770-1825—the period in a large sense of the American War of Independence and of the French Revolution and the Napoleonic Wars—is a memorable period in occidental history for its political events. The birth of nationalism and democracy proper may be placed in this period. The battle cries that formed the rallying ground for American citizens incorporated some of the principles which have since been considered very fundamental not only in political organization but for all social life. Some of these very principles were announced at the beginning of the French Revolution. Ironically some of them were traduced within the next few years of their pronouncement but they proved themselves to be too vital to be put down by dynasties or by great men. Those who thwarted them fell off leaving the road clear for their march.

In respect of critical thought too this period is very remarkable. Many of the branches of critical thought that were later developed and are still developing were started in this period. It is seen that after a fallow period British critical thought burst out with great vigour during this period. At the very beginning—to be precise a year before the beginning—was published Robertson's *History of the Reign of the Emperor Charles the Fifth*, a book which had not only a European reputation but was translated in French, German, Italian and Spanish. It was followed by the same author's *History of America* in 1777. The period was so seething with critical thought that within the eight years that elapsed between the publication of the *History of Charles the Fifth* and of the *History of America* there appeared a number of books some of which became the foundations of further political thought and the creators of economic thought. Others were the beginnings of study of language and still others were deducing lessons from American experience and were critical of British policy towards America. Thus Adam Smith's *Enquiry into the*

<sup>9</sup> Garnett pp. 288-290. Pettoello pp. 38-84. 389-393-97. Bury pp. 267-270.  
Collingwood pp. 63-71. *E. Soc. Sc.* II p. 488. VI p. 231.

*Nature and Causes of the Wealth of Nations* was published in 1776 and became the classic which established the principles of the science of economics and started the subject on its ever vigorous career. In the words of Wolf, "it was the most comprehensive work on the subject produced in the 18th century, and indeed, for a long time afterwards." Edmund Burke's *Thoughts on the Present Discontent, on American Taxation, and Speech on Conciliation*, which appeared between 1770 and 1775, have ever been a source of inspiration to students of politics. Gibbon published the first volume of his *Decline and Fall of the Roman Empire* in 1776. And Burke and Gibbon in Saintsbury's opinion "along with Vico and Montesquieu are the two men of the century with the greatest sense of historical continuity and of the philosophic union of all times and countries." The same year marked the publication of Bentham's *Fragment on Government* followed next year by the work of Howard on the *State of Prisons*, two books which between them may be said to have begun the study of penal law in a fundamental manner. Monboddo's *Origin and Progress of Language* was published in 1773 and Mitford's *Essay on the Harmony of Language* in 1774. Though these works did not bring about a revolution in the study of language, because they were not so much noticed by their contemporaries, yet it must be pointed out that in the second edition of his *Theory of Moral Sentiments*, which was first published in 1759, Adam Smith added an appendix entitled "Considerations concerning the first formation of Language." Monboddo, though not appreciated by his contemporaries, is known to have stated views regarding the origin of society, language, and man's faculties which have many curious points of contact with Darwinism and neo-Kantianism. Thus in this period British thinkers laid the solid foundations of economic thought, and of Roman history, and furthered the fundamental consideration of political activity in a singular manner. Later works of Bentham on *Morals and Legislation*, *Punishments and Rewards*, and the work of Godwin and Paine started almost a new school of critical thought in regard to political activity just as the essay by Malthus on the *Principle of Population* did in demography and that of Mary Wollstonecraft in the matter of the vindication of the rights of women. Contemporary history too could not escape being critically treated. If Burke's *Reflections on the French Revolution* were repugnant to his generation and to Paine in particular, who rebutted them in his *Rights of Man*, later ages have seen much greater truth in these reflections than the passing passions made it possible for Burke's contemporaries. Prison-reform and the utilitarian philosophy got started on their feet. Nor was the new science of anthropology without its protagonist. There was Prichard who "may fairly be called the founder of the English branch of the science of anthropology and ethnology."

It may thus be seen that not only many of the vitalizing principles of social action that later took militant shape were formulated in this period, not only foundations of a number of branches of critical thought were laid out, but some of them were given such classical expression that we may conclude that much of the vital energy of the 19th century was



generated in this period. Nay, we may say that the one important vitalizing thought that was left to the 19th century to contribute was the hypothesis of organic evolution. And even here may we point out that Erasmus Darwin, the grandfather of Charles Darwin, had in a general way stated the doctrine of evolution which a little later was adumbrated in France by Lamarck. But it must be made clear that as an intellectual force the hypothesis of organic evolution comes into its own only with the work of Charles Darwin. With such a record in critical thought Britain cannot but be assigned the first place in respect of it.

Partly because the French nation was involved in a mortal struggle within and without and partly because Germany's modern renaissance had only recently begun, Germany walks into the second place in regard to this civilizational activity. The historical thought begun by Abbt is carried forward by Justus Moser who is mentioned with equal respect by German lawyers, historians and political economists. And the Swiss Johannes von Mueller contributed to it in a significant manner. Schiller and Goethe though ordinarily much better known as litterateurs, yet made very important contributions to the study of art or to the study of history. But the greatest historian, not only German but one of the greatest historians of the world, Niebuhr published his *Roman History* in 1811, which was completed by the posthumous publication of the third volume in 1832. The work is generally characterized as epoch making. Herder, though he is not described as a great historian in the same line as Mueller or Niebuhr, is positively greater than either of them as a general intellectual force and is called the "gate keeper of the 19th century." He implanted in Germany not only the genre of literary history or of the study of language, but also a branch of study which later became peculiarly German though it had originated in France and Italy. It is the philosophy of history. Merz's description of his contribution may be aptly given here. Says he "Comparative poetics, comparative philology, comparative æsthetics, comparative religion and mythology and evolutionary history of human civilization are the fields to which he made significant contributions. To him goes the credit of having formed the conception of a *History of the Human Race* with no other practical and ulterior motive than that of the education and elevation of mankind." In the field of politics and criminal law Feuerbach laid the foundations of a theory opposed to Hobbes's views regarding political life and began a new theory of penal law. Other jurists like von Hugo and Eichhorn started the historical school of jurisprudence. In the field of classical scholarship Otfried Muller and Wolf laid the foundations of German eminence and leadership in this line. Nor was anthropology ignored. Blumenbach has justly been called the founder of anthropology.

France's contribution to critical thought falls much below her previous standard or the standard that she again attained in the next period. Condorcet is perhaps the outstanding historian though Reynal's work on the philosophical and political history of European commerce in the two Indies, creating as it did a great stir, claims for its author sufficient eminence. Sismondi's voluminous work on French history

remained standard for a long time. Moralists like Joseph de Maistre, Joseph Joubert and Rivarol were in the usual line of French tradition, the culmination of which was already achieved. Among social and political philosophers may be mentioned Bonald, Saint-Simon and Charles Fourier. All of them were sources of great inspiration to their contemporaries as well as later generations. It would be seen that a number of genres in critical thought are not represented in the French contribution of this period. We have, therefore, properly assigned France the third place in the hierarchy of this activity.

The rise of Germany on the intellectual horizon that began more than a century before the beginning of the period, A D 1825 1870, is marked by culmination in this period. In the genre of history, wherein German triumphs were already recorded in the last period, the advance made in this period places Germany in the position of unparalleled leadership and authority. Before we mention various genres of history and bring out the main implications of our statement, we first of all point out the achievements in the usual lines of history. Von Ranke, who was born in 1795 and died in 1886, is generally regarded as the greatest of modern historians. His services to the method of history are unequalled. The science of evidence for historians that he perfected is the one used even today. Though he did not write philosophical history or develop any new genre of history, his production which is very voluminous is always considered to be of the first order. Equally authoritative on the history of Papacy as well as on the history of Reformation, writing to be heard on French history as well as on English history, he finally closed his career by giving to the world in nine volumes an equally authoritative *History of the World*. It has hardly ever been given to one man not only to make such distinctive contributions to the methodology of a subject but also to contribute in that subject so much authoritative literature and also to have such a wide outlook as Ranke is declared to have shown. Fairly voluminous history of the world from the German point of view was also written by Schlosser. European history and the history of North America were the peculiar contributions of von Raumer. Menzel, too, not only wrote on German history but also contributed 16 volumes of *Universal World History*. While G. Waitz was an authority on mediæval history, Duncker, though not such an authority, first popularized the history of antiquity. There are others who contributed both German and other history but they need not be mentioned here. Another branch of critical thought in which German mastery was proclaimed in the last period, viz. classical scholarship, is carried forward and represented in this period by Boeckh and Bekker. Historical jurisprudence, whose foundations were laid in the last period by Hugo and Eichhorn, was perfected by Savigny, whose sociological view of law was a source of inspiration and influence for the whole of Europe. The beginnings of anthropology of the last period here broaden out into new channels in the work of T. Waitz and of Jacob and Wilhelm Grimm. The Grimm brothers are, so to say, a literature by themselves, writing as they did not only on literature but also on folk-songs of Germany, or on ancient rituals or again on German Grammar,

History of German language, on mythology, and producing German dictionary. Scientific study of mythology may be said to be dated, like scientific philology, with the work of these brothers. Three almost new genres in the domain of critical thought were added to the repertory of German thought in this period. Economics which was almost unrepresented gets its first statement in this period, and what is interesting, in a very characteristically new aspect. The whole movement of national economics anywhere in the world is believed to have taken for inspiration the work of F. List. In the work of Ruge and the more widely known Swiss scholar Bluntschli Germans made their first significant contribution in the domain of political science. The third genre, in which Germany not only made a beginning but almost at the beginning achieved a culmination, was in the field of what is called higher criticism of the Bible as represented in the work of D. F. Strauss. The work of Gervinus is really in the old line of German speciality, *viz.*, literary criticism, but achieves particular significance because Gervinus did not stop with contributing to German criticism, wherein he is believed to have produced the first comprehensive and scholarly history of German literature, but as a Shakespearean commentator made contributions of world-wide reputation which were received with admiration even in Britain. It cannot be too much emphasized that in the work of Ferdinand Lassalle who produced a brilliant treatise on *Property*, in that of F. A. Lange, whose history of materialism has proved to be one of the most influential books, and lastly in that of Karl Marx, whose influence is ever increasing, Germany produced in this period a quantity and quality of critical thought which must be declared to be epoch making. Altogether leadership in critical thought during this period far and away belongs to Germany.

France who during the last period because of her other pre-occupations had contributed very little, in this period regains something of her old status. In history the outstanding names are those of Guizot and James Michelet though a number of other historians produced voluminous literature. Guizot, not only translated Gibbon's *Decline and Fall of the Roman Empire* and wrote on the History of England and of France, not only did he contribute five volumes on the parliamentary history of France, but also wrote two volumes on the origins of representative government. What is more, he carried forward and developed Voltaire's tradition of writing on the history of civilization first with his history of civilization in Europe, translated by Hazlitt into English in 1846 and later with his history of civilization in France in four volumes. Michelet, who is called 'the Victor Hugo of History', completed his *History of France* in 19 volumes. He also carried forward the historical work of Turgot by writing an introduction to Universal History. On the political side of man's activity there was the work of Lamennais. But more important than him were de Tocqueville, who is described as "a political observer of a remarkably acute, moderate and reflective character", and the socialist writers E. Cabet and Proudhon. Proudhon is described as 'one of the most remarkable figures of modern France'. He was 'the first to use the word *Anarchy*, not in its revolutionary sense, but to express

the highest perfection of social organization' Of the economists, Blanqui may be mentioned as one of the earliest to write on the history of political economy in Europe and as one whose book on the subject was translated into several languages The style set by Le Play with his work *European Workers* was later followed in many other countries His work also gave rise to one school of sociological thought which explains social organization in terms of the nature of work of the community, which is conditioned by its habitat Greater than these authors was Auguste Comte, who is by common consent regarded as the founder of sociology The services of this scholar to the intellectual life of Europe are thus appraised by Bury "Auguste Comte did more than any preceding thinker to establish the idea of Progress as a luminary which could not escape men's vision The brilliant suggestions of Saint-Simon, the writings of Bazard and Enfantin, the vagaries of Fourier, might be dismissed as curious rather than serious propositions, but the massive system wrought out by Comte's speculative genius—his organized scheme of human knowledge, his elaborate analysis of history, his new science of sociology—was a great fact with which European thought was forced to reckon The soul of this system was Progress, and the most important problem he set out to solve was the determination of its laws"<sup>10</sup> Of literary historians we need mention Nisard who is declared to have been "a guardian of the dignity of French letters" for sixty years In anthropology while Broca laid the foundations of the science of craniometry, Gobineau sowed the seeds of racialism With such record France has to be placed in the second rank

Turning to Britain, we find a good number of historians out of whom two may be selected as typical of critical history written there in this period They are Henry Hallam and George Grote Hallam wrote not only on the middle ages and on the constitutional history of England but also on the literature of Europe during the three centuries, 15th to 17th He is rightly therefore described as a philosophical historian whose "conception of history embraced the whole movement of society" Grote's work on the history of Greece in 12 volumes is considered to be "one of the few great comprehensive histories, great in scope, conception and accomplishment" Of the brilliant historians, Carlyle and Macaulay are the types Buckle published his two volumes on the history of civilization in England between 1857 and 1861 and was thus late in the field of this genre by about a generation Austin may be said to have developed the Benthamite tradition partly and partly engrafted the German tradition in respect of jurisprudence or the philosophy of positive law But the greatest intellectual force of this period in England was John Stuart Mill He wrote authoritatively not only on political economy or on liberty as a political and social concept, but also on the subjugation of women, on representative government and Parliamentary reform On the laws of thought and logic his contribution was so great that with all the criticism that has been levelled against his logic, it must be said that it was he who first provided the fundamental rules of modern thought and his methods

<sup>10</sup> op cit, p 290

have been used for over two or three generations <sup>11</sup> He not only introduced part of Comte's social philosophy to his countrymen but also popularized the fundamental principles of Benthamite political thought through his utilitarianism It is rightly observed The influence which Mill's works exercised upon contemporary thought can scarcely be overestimated Both his logical and his metaphysical studies were undertaken as the pre requisites of a practical theory of human development In political philosophy his greatest work was done as an advocate of liberty It will be seen that much critical thought of Britain in this period is either partly derived from Germany and France or is later than in those countries and thus cannot claim the flavour of originality and freshness We have therefore placed Britain as regards quality and quantity of its critical thought in this period in the third place

In the next period A D 1870 to A D 1925 partly because the age is too near us to be seen in its proper perspective and partly because of the change in tempo as also of participation in greater measure of more nations there is a stupendous amount of critical thought which it is impossible to value properly Yet an attempt is made and judgment is given for what ever it is worth Beginning with historians proper as usual we see that though great and voluminous history was written in German and at least two writers Mommsen and Lamprecht were by common consent the leading historians in occidental civilization during this period yet the historians writing in Britain though their contributions to method were not spectacular or the genre that they patronized was not so appealing were both voluminous sound and readable In history proper Freeman in spite of his 15 volumes on the Norman Conquest was a considerable authority on the history of Sicily Gardiner was wholly a historian of English history but he wrote history from a new angle and vision giving prominent place to everything that illustrated human progress and substantiating his statements from contemporary records whether historical or literary This new viewpoint of history is further recorded in the works of J R Green on the History of the English people and later of G C Coulton and G M Trevelyan Other historians of note were J B Bury and H A L Fisher Bury was also a historian of thought and progress in which genre Lecky preceded him and made larger contributions Lecky's *History of Rationalism in Europe* published in 1865 though came very much after Lange's history of materialism in German was one of the earliest books on the history of free thought

Even more important have been the contributions to constitutional history particularly those made by Stubbs and F W Maitland Both Stubbs and Maitland also wrote on other aspects of history the former on ecclesiastical and the latter on social and economic In the last field the works of Thorold Rogers of Webbs and of Hammonds are particularly noteworthy In political studies the contribution of Henry Sumner Maine and even more that of Bryce has proved inspiring In anthropological studies Tylor and Frazer have made contributions and vitalized thought to such an extent that even today they are a source of inspiration

<sup>11</sup> Bury p 307

Herbert Spencer though today he is a brick number for over 50 years was a great intellectual force who roamed freely over almost all important domains of social studies excepting only economics. And it was in this last subject that perhaps the greatest triumph of Britain was recorded in this period. About Alfred Marshall it is observed. The example of his methods of reasoning has had a profound effect upon the development of economics in England the United States and many European countries. Literary criticism in which Britain was rather backward during the last period is properly taken care of in this period by George Saintsbury. Above all these great writers and savants we must mention the two most vitalizing spirits of Britain of this period who either through their purely literary work or through their propagandist literature carried forward the work of demolishing old concepts in a most decisive way. They are H. G. Wells and George Bernard Shaw. Altogether we are disposed to assign to Britain the first rank in respect of critical thought in this period.

The lead that Germany established in the last period in respect of critical thought really speaking she retained in a way even in this period and we would have assigned her the first place but for the fact that the main energizing intellectual principle of this period the hypothesis of organic evolution which was propounded in the last period and was popularized and made operative in this period was the contribution of Britain. Further though as pointed out already Germany produced the greatest historians proper of this period *viz.* Mommsen and Lamprecht yet the general historical thought of writers like Dilthey Treitschke and Nietzsche tended in one particular way towards the idealization of the group and the state. In the field of economics Roscher founded the historical school of political economy and Brentano turned attention to realistic economics by his work on the guilds etc. In anthropological branches while Ratzel's work laid the foundation for the history of man kind that of Chamberlain who though an Englishman found kindred spirits in Germany carried forward the work of the school of racialism. Altogether as critical thought tends to run into certain uniform channels though the extent and intensity is great we cannot assign it any higher than the second place.

In spite of a number of well known writers like Renan Taine Guyot Tarde it is seen that France's critical thought in this period whether we consider history economics or politics runs on a lower plane. Elegant writing is very characteristic of the writers rather than profound or deep thought. From authors listed and their works noted one can see that though they turned to Britain from time to time to interpret her or to write her history they did not do so as often with Germany or with other nations. Nor is there any important work produced in philosophy or history of civilization. We have therefore assigned France the third place.

We have not listed for lack of adequate resources the contributions of other occidental nations. In this period particularly the contribution of the U.S.A. would have been interesting to compare. The task set

before us being limited, we could not traverse over that field, but our impression is that though the American contribution has begun to be important in the field of critical thought, yet in this period it did not attain the status, at least in depth, sufficient to give it even the fourth place. Another nation whose thought it was necessary to follow is Russia. For obvious reasons and lack of proper source material we have to give it up. But the few names that occur to any student of thought of the last 60 years, are very important because of the revolutionizing nature of their thought. Bakunin (A D 1814-1876), as a social philosopher of anarchism begins to be an operative influence in this period, as his book *God and the State* was posthumously published in 1882. Tolstoy, though a litterateur, had influence not only on critical thought, but was looked upon as a spiritual force, and his birthplace had become a place of pilgrimage. Kropotkin (A D 1812-1921) was a social philosopher who stressed the importance of mutual aid in the animal and the human world.

Though the social philosophy of Marx was preached by many, yet its actual application and implementation through the life activity and writings of Lenin is important in various respects. Lenin was born in 1870 and died in 1924. He wrote a number of books that were read with avidity all the world over wherever their translations were available. His later success as actual leader of the Marxist Revolution added weight to his preaching. Similarly, the work of Trotsky (A D 1877-1940), though in later life he had differences with Stalin and left his country and lived outside, gave great fillip to Marxist philosophy through his writings. Though these are only few names yet the significance of their thought is so great that we may in this civilizational activity assign the fourth place to Russia and Slavonic nations.

## OTHER THOUGHT

### Britain

c. 1600—c. 1725.

Richard Knolles c 1545-1610 Historian *Generall Historie of the Turkes* (1603) Knolles largely availed himself of J J Boissard's *Vita et Icones Sultanorum Turcicorum* (1596) (bn) It not only gave information but was written in a style admired by such later judges as Johnson and Byron (Sampson, p 186)

Walter Raleigh .. c 1552-1618 Historian *History of the World* "History as a branch of literature had no existence in England... Raleigh desired to bring together all that was known of the history of the past and to use it as introduction to the history of his own country, moreover his great book was to be for the people not only for the learned" It was written in the pure strong English of which he had such easy command Naturally he did not complete his immense task The large folio which was actually published (1614) begins with the Creation and reaches 130 B C when Macedonia became a Roman province That he took his work as a historian seriously is shown by the fact that over six hundred authors are cited in the published volume The book seems to have been instantly popular Ten separate folio editions of it appeared within about fifty years For the first time English readers could enjoy an account of the Persian, Greek and Punic wars written in the finest prose" (Sampson, p 182)

Francis Bacon 1561-1626 Philosophical and historical writer *History of Henry VII* (1622) is described as 'a valuable work, giving a clear and animated narrative of the reign and characterising Henry with great skill' *New Atlantis* (1624) describes an ideal state which carries out the principles of the new philosophy through appropriate political machinery The laws of such a model commonwealth were intended to be dealt with in another volume which came never to be written

Thomas Mun 1571-1641 Political economist. *A Discourse of Trade from England to the East Indies* (1621), *England's Treasure by Foreign Trade* (1628)

Lord Herbert of Cherbury 1583-1648 Historian *Life and Reign of Henry VIII* (1649) is based on authentic papers and thus marks an advance in history-writing

Robert Burton 1577-1640 Philosophical writer *The Anatomy of Melancholy* (1621) 'The book is as seriously intended as a modern psychologist's treatise on repressions and it differs from such a work only in its literary excellence, its elaborate precision, its rich humour and its perfect honesty' (Sampson, p 205)



## BRITAIN—Contd

- Thomas Hobbes** 1588 1679 Political philosopher and historian *De Cive* (1647) *Human Nature* (1650) *De Corpore Politico* (1650) *Leviathan* (1651) *Behemoth The History of the Causes of Civil Wars of England etc.* (1679) *Dialogue between Philosopher and a Student of the Common Laws of England* *Historia ecclesiastica* Höffding's estimate runs It was his ethical and political views which exerted the greatest influence on his contemporaries His sturdy although one sided naturalism challenged men's opinions and brought them into a state of flux In the sphere of mental science he effected a breach with scholasticism similar to that instituted by Copernicus in astronomy Galileo in physics and Harvey in physiology Hobbes with justifiable pride ranges himself alongside of these men as the founder of sociology This science (as he remarks in the preface to the *De Corpore*) is no older than his own *De Cive* The naturalistic basis which he gave to ethics and politics originated a movement which has been strikingly compared to that inaugurated by Darwin in the 19th century (b n) As a writer on law Hobbes has not even yet been fully appreciated (Sampson p 444)
- Thomas May** 1595 1650 Historian *History of the Parliament in England* (1647) holds the balance very fairly and contains important speeches and documents (Sampson p 380)
- Milton** 1608 1674 Critical writer *The Doctrine and Discipline of Divorce* (1643) *On Education* (1644) *Areopagitica* (1644) *The Tenure of Kings and Magistrates* (1649) About *Areopagitica* which is an impassioned plea for the liberty of press it is observed that it remains the noblest tract in English Its theme is of perpetual interest (Sampson p 366)
- Clarendon** 1609 1674 Historian *The History of the Rebellion and Civil Wars in England* (1702 4) As a writer and historian Clarendon occupies a high place in English literature (b n) The book presents a gallery of portraits which neither Thucydides nor Macaulay has surpassed (Sampson p 381)
- James Harrington** 1611 1677 Political philosopher *Oceana* (1656) It is an exposition of an ideal constitution of a state
- John Graunt** 1620 1674 Statistician and political economist *Natural and Political Observations Bills of Mortality* (1662 fifth ed 1676)
- William Petty** 1623 1687 Statistician and political economist *Treatise of Taxes and Contributions* (1662 1667 1685) *A Tract concerning Money* (1682) *Essays in Political Arithmetic* (1683) one of which was on *Concerning the Growth of the City of London* (1683) *Observations upon the Dublin Bills of Mortality in 1681* (1683) *Essay concerning the Multiplication of Mankind* (1688) *Political Anatomy of Ireland* (posthumously in 1691) Roscher names him as having along with Locke and Dudley North raised the English school to the highest point it attained before the time of Hume Petty's Irish survey was based on a collection of social data which entitles him to be considered a pioneer in the science of comparative statistics He protested against the fetters imposed on the trade of Ireland and advocated a union of that country with Great Britain (b n)
- John Locke** 1632 1704 Political philosopher and economist *A Letter on Toleration* (1690) *A Second Letter on Toleration* (1690) *A Third Letter on Toleration* (1697) These letters plead for religious liberty *Son e Considerations of the Consequences of the Lowering of Interest and Raising the Value of Money* (1691) *Observations on Silver Money* (1695) *Further Considerations on Raising the Value of Money* (1695) Roscher's opinion quoted above values highly Locke's contribution to economics *Thoughts on Education* (1693) remains an educational classic *Two Treatises on Government* (1690) The book was intended to uphold democratic principles as against the absolutist theories of Hobbes and Filmer They are classics in the library of English constitutional law and polity and framed the principles afterwards embodied in the American War of Independence and the French Revolution (b n)

- Dudley North .. 1641-1691 Economist. *Discourses upon Trade* (1691).
- Gilbert Burnet . 1643-1715 Historical and political writer *History of the Reformation in England* (3 vols, 1679, 1681, 1715 respectively), *History of his Own Time* (2 vols, posthumously published in 1724-34)
- Gregory King 1648-1712 Political economist or demographer. *Natural and Political Observations and Conditions upon the State and Condition of England* (1696) "The pioneer work of Graunt and Petty was carried a stage farther by Gregory King" (Wolf (1))
- Charles Davenant 1656-1714 Political economist and political writer *Ways and Means of Supplying the War* (1693), *An Essay on the East India Trade* (1697); *Two Discourses on the Public Revenues and Trade of England* (1698), *An Essay on the Probable means of making the people gainers in the balance of Trade* (1699), *A Discourse on Grants and Resumptions* (1701), *Essays on the Balance of Power* (1701)
- Richard Bentley 1662-1742 Classical Scholar His greatest work on scholarship, *Dissertation on the Epistles of Phalaris*, appeared in 1699 and his *Terence*, next to it in importance in 1726 "He was the first, perhaps the only, Englishman who can be ranked with the great heroes of classical learning . The German school of the 19th century did ungrudging homage to his genius as the founder of historical philology" (b n).

## c. 1723—c. 1770

- David Hume 1711-1776 Philosopher, historian, economist and political historian *Political Discourses* (1752), *Essays and Treatises on Several Subjects* (1753), *History of England* (5 vols, 1754-1762), *Four Dissertations* (1757)
- William Blackstone 1723-1780 Jurist *Law Tracts* (1762), *Commentaries* (4 vols, 1765-1769)

## c. 1770—c. 1825

- Lord Monboddo .. 1714-1799 Anthropologist. *Origin and Progress of Language* (1773), *Ancient Metaphysics* (1779-99) "His views about the origin of society and language and the faculties by which man is distinguished from the brutes have many curious points of contact with Darwinism and neo-Kantianism" (b n)
- William Robertson 1721-1793 Historian *History of Scotland* (2 vols), 1759, reached its 14th ed before the author's death, 19th ed (1802), *History of the Reign of the Emperor Charles the Fifth* (3 vols, 1769), "had a European reputation and was translated into French in 1771, German, 1770-71, Italian 1835, and Spanish, 1846", *History of America* (2 vols, 1777), *Disquisition concerning the Knowledge which the Ancients had of India* (1791)
- Adam Smith 1723-1790 Economist and moral philosopher *Theory of Moral Sentiments* (1759) to which was added in the 2nd edition an appendix with the title "Considerations concerning the first Formation of Languages *Inquiry into the Nature and Causes of the Wealth of Nations* (1776) "It is contrary to fact to represent him as the creator of political economy" The subject of social wealth had already been systematically treated by Turgot in his *Reflexions* Smith used to frequent the society of Quesnay, Turgot, Morellet, Helvetius, La Rochefoucauld and others and was influenced by his contacts He afterwards declared Quesnay's system of political economy to be "with all its imperfections the nearest approximation to truth that had yet been published on the principles of that Science" (b n) His work was "the most comprehensive on the subject produced in the eighteenth century, and indeed for a long time afterwards" (Wolf (2))

## BRITAIN—Contd.

- R Price .. 1723 1791 Moral and political philosopher *Review of the Principal Questions in Morals* (1757; 3rd ed, 1787); *Observations on Civil Liberty and the Justice and Policy of the War with America* (1770), *Essay on the Population of England* (2nd ed, 1780); *Observations on the importance of the American Revolution and the means of rendering it a benefit to the World* (1784)
- Adam Ferguson .. 1723 1816 Philosopher and historian *Essay on the History of Civil Society* (1767), *History of the Progress and Termination of the Roman Republic* (1783); *Principles of Moral and Political Science* (1792) The French 19th century philosopher Cousin thus estimates his work: "The principle of perfection is a new one, at once more rational and comprehensive than benevolence and sympathy; which in our view places Ferguson as a moralist above all his predecessors" (b n)
- John Howard .. 1726 1790. Penologist *The State of the Prisons in England and Wales with Preliminary Observations, and an Account of some Foreign Prisons* (1777), *Account of the Principal Lazarettos in Europe* (1789)
- Edmund Burke .. 1729 1797. Political philosopher "His is one of the greatest names in the history of political literature" (b n) *A Vindication of Natural Society* (1756); *Philosophical Inquiry into the Origin of Our Ideas on the Sublime and Beautiful* (1756) which "attracted the attention of the rising æsthetic school in Germany Lessing set about the translation and annotation of it" (b n); *Annual Register* (1759); *Thoughts on the Cause of the Present Discontents* (1770), *On American Taxation* (1774), *Speech on Conciliation* (1775), *Reflections on the Revolution in France* (1790); "He brought into politics the faults as well as the genius of a major prophet" (Sampson, p 581) Burke and Gibbon were "the two men of their century who [with Vico and Montesquieu] had most sense of historical continuity, of that philosophic union of all times and countries, one aspect of which Burke has celebrated in brilliant words" (Saintsbury, p 628)
- Edward Gibbon .. 1737 1794 Historian In 1776 the first volume of *The Decline and Fall of the Roman Empire* appeared and met with "an unprecedented success, passing rapidly through three editions", (vols II & III in 1781 and vols IV-VI in 1788) "His faculty of getting at individual truths is of less importance than his faculty of historical 'architectonic', his grasp of the historic sense" (Saintsbury, p 626) *The Decline and Fall* is not only the greatest historical work in the English language, it is perhaps the greatest piece of literary architecture in any language It is faultless in design and in detail, and its symphonic narrative power is superb That something in it remains to be corrected simply means that historical research has not halted for the last century and half; but in the main Gibbon is still the master above and beyond date" (Sampson p 547)
- Thomas Paine .. 1737 1809 Political philosopher *Common Sense* (1776) *The Rights of Man* (1790) is a reply to Burke's *Reflections on the Revolution in France*; *Age of Reason* (c 1792) The publication of this book made an instant change in his position [he was in French prison at that time] on both sides of the Atlantic, the indignation in the United States being as strong as in England" (b n)
- Arthur Young 1741-1820 Writer on agriculture and social economy. "The most celebrated of English writers on agriculture" (Sampson p 567) *Reflections on the Present State of Affairs at Home and Abroad* (1759); *Farmer's Calendar* (1771, went through a great number of editions), *Political Arithmetic* (1774); *Tour in Ireland* (1780); *Travels in France* (2 vols, 1792) which is "an historical document of the first importance on the condition of the French provinces on the eve of the Revolution" (b n)
- W Mitford .. 1744-1827 Historian *History of Greece* (10 vols, 1784 1810); *Essay on the Harmony of Language* (1774).

- John Nichols . . . 1745-1824 Historical writer. *The Literary Anecdotes of the 18th Century* (1812-16), *History and Antiquities of the Town and County of Leicester* (8 vols., 1793-1815).
- Jeremy Bentham . . . 1748-1832 Social and political philosopher, jurist and penologist, economist. *Fragment on Government* (1776); *Rationale of Punishments and Rewards* (in French, 1811; in English, 1825); *Manual of Political Economy* (1799); *Introduction to the Principles of Morals and Legislation* (1789). "The fame of the *Principles* spread wide and rapidly. Bentham was made a French citizen in 1792 . . . His writings have been and remain a storehouse of instruction for statesmen, an armoury for legal reformers . . . Upon the whole administrative machinery of government, upon criminal law and upon procedure, both criminal and civil, his influence has been most salutary and the great legal revolution which in 1873 purported to accomplish the fusion of law and equity is not obscurely traceable to the same source" (b n).
- William Godwin . . . 1756-1830 Political writer. *Life of Lord Chatham* (1783). In 1793 he published "his great work on political science". *The Inquiry concerning Political Justice, etc; The History of the Commonwealth* (c. 1830); *Thoughts on Man*.
- Mary Wollstonecraft . . . 1759-1797. *Thoughts on the Education of Daughters* (1787); *L'indication of the Rights of Woman* (1792).
- Malthus . . . 1766-1834 Economist and social philosopher. *An Essay on the Principle of Population as it affects the Future Improvement of Society, with Remarks on the Speculations of Mr. Godwin, M. Condorcet, and other writers* (1798; 2nd enlarged ed., 1803), *An Inquiry into the Nature and Progress of Rent*. "A chance reading of the *Essay*, in which the phrase 'struggle for existence' struck an answering chord, stimulated Charles Darwin to find the key to biological change in the process of natural selection brought about by this struggle for existence" He was "also a writer of considerable importance for the development of economic theory" (b n).
- David Ricardo . . . 1772-1823. Economist. *Principles of Political Economy and Taxation* (1817). "By a study of this work we are led to the conclusion that he was an economist rather than a social philosopher like Adam Smith or John Mill, for there is no evidence of his having had any but the narrowest views of the great social problems" (b n).
- James Mill . . . 1773-1836 Historian and philosopher. *History of India* (1818), *Elements of Political Economy; Analysis of the Human Mind* (1829). His "greatest literary monument" is the first book (b n). Saintsbury describes him as "the chief propagator of Bentham's philosophy" (p. 711).
- William Hazlitt . . . 1778-1830 Critical writer and moralist. *An Essay on the Principles of Human Action* (1805); *Political Essays* (1819), *Characteristics in the Manner of Rochefoucauld's Maxims* (1823), *The Spirit of the Age* (1825); *The life of Napoleon Bonaparte* (4 vols., 1828-30). Saintsbury speaks of him as a critic who wrote "a philosophical book of no great merit at the beginning of his career, and a historical one of less at the end of it" (p. 701).
- J. C. Prichard . . . 1786-1848 Ethnologist. *Researches into the Physical History of Man* (1813); *Natural History of Man* (1843). He "may fairly be called the founder of the English branch of the sciences of anthropology and ethnology" (b n).

## c. 1825—c. 1870

- Robert Owen . . . 1771-1858. Socialistic writer and co-operator. *A New View of Society, or Essays on the Principle of the Formation of Human Character* (1813), *Book of the New Moral World. Revolution in the Mind and Practice of the Human Race*. He formed the Association of All Classes of All Nations (b n).

## BRITAIN—Contd

- Henry Hallam . . . 1777-1859 Historian *A View of the State of Europe during the Middle Ages* (1818), *Constitutional History of England* (1827), *Introduction to the Literature of Europe in the 15th, 16th and 17th Centuries* (1838 39). "Hallam is generally described as a 'philosophical historian'. The description is worthy in that he fixed his attention on results rather than on persons. His conception of history embraced the whole movement of society" (b n). "He occupies among English historians a station much higher than that of Guizot, and not much below that of Ranke, among foreign, and his capacity for mere writing, though it did not give him brilliancy or charm, permitted him always a scholarly adequacy and competence" (Saintsbury, p 709). A French historian of the Middle Ages, who was his junior, described him as "the Magistrate of history" (Sampson, p 822).
- John Austin . . . 1790-1859 Jurist *Province of Jurisprudence determined* (1832), *Lectures on Jurisprudence or the Philosophy of Positive Law* (2 vols posthumously in 1863).
- Milman . . . 1791-1868 Historian *History of the Jews* (1829); *History of Christianity to the Abolition of Paganism in the Roman Empire* (1840), *History of Latin Christianity* (1855) has passed through many editions.
- George Grote . . . 1794-1871 Historian *History of Greece* (12 vols, 1846-56). "It contains a mass of information carefully collected from all sources, arranged on a simple plan, and expressed in direct, forcible language. It is in this respect one of the few great comprehensive histories, great in scope, conception and accomplishment. It is also interesting as among the first works in which Greek history became a separate study, based on real evidence and governed by the criteria of modern historical science" (b n).
- Thomas Carlyle . . . 1795-1881 Historian and philosophical and political writer *Sartor Resartus* (1836), *The French Revolution* (1837), *On Heroes, Hero Worship, and the Heroic in History* (1841), *Letters and Speeches of Oliver Cromwell* (1845), *Latter Day Pamphlets* (1850), *The History of Frederick II of Prussia, called Frederick the Great* (6 vols, 1858-65). Saintsbury remarks "About his genius there can be no doubt from the true comparative and historical view, whatever temporary disturbances and displacements of opinion may have been or may be" (p 761). His book on the French Revolution "has remained in general demand for over a century, in spite of all variations in historical fashions" (Sampson, p 697).
- Thirlwall . . . 1797-1875 Historian *History of Greece* (8 vols, 1835-44; new ed, 1845-52) "has remained a standard work".
- Finlay . . . 1799-1875 Historian. A consolidated edition of his works on Greek history, which were published from time to time from 1840 to 1864, was brought out in 1877 in 7 volumes as "*History of Greece from its Conquest by the Romans to the present time, B.C. 146—A.D. 1864.*"
- T B Macaulay . . . 1800-59 Historian, *History of England* (4 vols, 1848-55). The book was a phenomenal success. 140,000 copies of it having been sold in U.K. alone. It was translated into eleven of the principal European languages. "Flattering marks of respect were heaped upon the author by foreign academics" (b n). As Saintsbury observes "no one before him had so well applied to history the combined forensic and debating gifts of putting a case intelligibly to the hearer in the way in which you wish him to decide it, and it is fair to say that no one had given more writing labour, or used his labour more felicitously, in mastering all details of place, time and circumstance" (p 714).
- J H Newman . . . 1801-90 Philosophical writer *The Idea of a University* (1839), *Apologia pro vita sua* (1864); *The Grammar of Assent* (1870).
- John Stuart Mill . . . 1806-73. Political and social philosopher, and economist. *Essays on some Unsettled Questions of Political Economy* (1844); *Principles of Political Economy* (2 vols, 1848, many editions), *On Liberty*

(1859) *Thoughts on Parliamentary Reform* (1859) *Considerations on Representative Government* (1861 3rd ed 1865) *Utilitarianism* (1863) *Comte and Positivism* (1860) *Subjection of Women* (1869) The influence which Mill's works exercised upon contemporary English thought can scarcely be over-estimated. Both his logical and his metaphysical studies were undertaken as the pre-requisites of a practical theory of human development. In political philosophy his greatest work was done as an advocate of liberty (b n)

J M Kemble 1807 57 Historian *History of Saxons in England* (1849)

C Merivale 1808 93 Historian *A History of the Romans under the Empire* (7 vols 1850 62)

T H Buckle 1801 62 Philosophical historian *History of Civilization in England* (2 vols, 1851-61)

Walter Bagehot 1826 1877 Writer on political economy and politics *The English Constitution* (1867) *Physics and Politics* (1869) *Lombard Street* (1873) *Economic Studies* (posthumously in 1880)

#### c 1870—c 1925

J A Froude 1818 94 Historian *History of England* (12 vols 1866 1869) *The English in Ireland in the Eighteenth Century* (1872 74) *Cæsar* (1879) *Binyan* (1880) *Short Studies on Great Subjects* (1867 82) *Erasmus* (1894) At least he wrote a great history one which can never be disregarded by future writers on his period be their opinions what they may which attracts and delights a multitude of readers and is a splendid example of literary form and grace in historical composition (b n)

Herbert Spencer 1820 1903 Social philosopher *Social Statics* (1850) *Progress its Law and Cause* (1857) *Education* (1861) *Principles of Biology* (1864 67) *Principles of Psychology* (1870 72) *The Study of Sociology* (1873) *Principles of Sociology* (1876 96) *Man versus the State* (1884) *Factors of Organic Evolution* (1887) His brochure on education has been translated into thirteen languages and still deserves to be in the hands of every father and mother. This invalid, his brain crippled at thirty-five and almost without private means lived to compose half a library and to lay down the law on God, man and the universe (Routh p 259)

Henry Sumner Maine 1829 88 Jurist and historian *Village Communities* (1871) *Early History of Institutions* (1870) *Early Law and Custom* (1883) *Popular Government* (1885) *International Law* (posthumously in 1888) His work was promptly and fully appreciated on the Continent where it has perhaps been understood better than in England that it is as the pioneer of a method that he must be estimated (b n)

Thorold Rogers 1823 90 Economist *History of Agriculture and Prices in England* (6 vols 1866 87) *Manual of Political Economy* (1868) *Cobden and Public Opinion* (1873) *Six Centuries of Work and Wages* (1885) *The First Nine Years of the Bank of England* (1887)

E A Freeman 1823 92 Historian *History of the Norman Conquest* (15 vols 1867 76) *History of Sicily* (1891 94)

W. Stubbs 1825 1901 Historian *Seventeen Lectures on the Study of Medieval and Modern History* (1886 3rd ed 1900) *Constitutional History of England* (3 vols 1873 78 French trans 1907) *Select Charters etc* (1870) *Lectures on European History* (1906) *Germany in the Early Middle Ages* (1908) *Germany in the Later Middle Ages* (1908) As a historian Stubbs was eminent alike in ecclesiastical history as an editor of texts and as the historian of the English Constitution (b.n.)

## BRITAIN—Contd

- Thomas Huxley 1825 95 Social biologist *Man's Place in Nature* (1863) *Collected Essays* (9 vols posthumously in 1898)
- S R Gardiner 1829 1902 Historian *History of England* (10 vols 1863 82) *History of the Great Civil War* (4 vols 1886) *History of the Commonwealth and Protectorate* (3 vols 1894 1903) *Students History of England* (2 vols 2nd ed 1890 91) *Cromwell* (1901) Throughout his work he gives a prominent place to everything which illustrates human progress in moral and religious as well as political conceptions especially to the rise and development of the idea of religious toleration finding his authorities not only in the words and actions of men of mark but in the writings of obscure pamphleteers whose essays indicate currents in the tide of public opinion (b n)
- Thomas Hodgkin 1831 1913 Historian *Italy and her Invaders* (8 vols 1880 99) He was a leading authority on the history of the early middle ages (b n)
- Leslie Stephen 1832 1904 Critical writer *Essays on Free Thinking and Plain Speaking* (1873) *History of English Thought in the Eighteenth Century* (2 vols 1876 later extended into the *English Utilitarians* 1900) *Science and Ethics* (1882) *An Agnostic's Apology* (1893) *Social Rights and Duties* (1896) *Studies of a Biographer* (2 vols 1899 1900) *English Literature and Society in the Eighteenth Century* (1904)
- E B Tylor 1830 1917 Anthropologist *Mexico and the Mexicans* (1861) *Researches into the Early History of Mankind* (1865) *Primitive Culture* (1871) At once became the standard general treatise on anthropology (b n)
- J R. Seeley 1834 95 Historian and critical writer *Ecce Homo* (1866) *Natural Religion* *Life and Times of Stein* (1879) *Expansion of England* (1883) *The Growth of British Policy* (posthumously)
- Acton 1834 1900 Historian Lord Acton left too little completed original work to rank among the great historians. But he was one of the most deeply learned men of his time and he is remembered for his influence on others (b n)
- Samuel Butler 1835 1902 Critical writer *Erewhon* (1872) *Life and Habit* (1877) *Evolution Old and New* (1879) *Unconscious Memory* (1880) Routh groups him with Nietzsche and Bergson as the Three philosophers who adapted science to humanism from whom 20th century literature has profited (p 346)
- J R. Green 1837 83 Historian *Short History of the English People* (1874) attained a success unprecedented since the days of Macaulay (Sampson p 826) *A History of the English People* (4 vols 1877 80) *The Making of England* (1880) *The Conquest of England* (1883)
- W E H Lecky 1838 1903 Historian and political writer *History of Rationalism* (1865) *The History of European Morals* (1869) *A History of England in the 18th Century* (12 vols 1878 90) each of whose volumes was received with acclamation *Democracy and Liberty* (1896) *The Map of Life* (1899)
- James Bryce 1838 1902 Jurist political philosopher and historian *The Holy Roman Empire* (1864) *The American Commonwealth* (1888) *Studies in History and Jurisprudence* (1901) *Studies in Contemporary Biography* (1903) *University and Historical Addresses* (1913) *Modern Democracies* (1901) *International Relations* (1900)
- John Morley 1838-1903 Political and historical writer *Burke* (1867) *Voltaire* (1870) *Rousseau* (1873) *On Compromise* (1874) *Diderot and the Encyclopaedists* (1878) *Walpole* (1889) *Cromwell* (1900) *Life of Gladstone* (1903) *Recollections* (2 vols 1917) He was generally regarded during his last years as sharing with Mr Hardy the position of doyen of English men of letters (b n)

- G O Trevelyan 1838 1928 Historian *Campden* (1865) *Life of Lord Macaulay* (1876) still holds its place as a biography of the first importance *The Early History of Charles James Fox* (1880) *The American Revolution* (1899 1907) *George III and Charles Fox* (1912 14)
- Walter Pater 1839 94 Critical writer *Studies in the History of the Renaissance* (1873) *Plato and Platonism* (1893) *Greek Studies* (1895)
- J A Symonds 1840 93 Critical writer *Renaissance in Italy* (7 vols 1875 86) is the work by which he will be longest remembered (b n)
- Alfred Marshall 1842 1924 Economist *The example of his methods of reasoning has had a profound effect upon the development of economics in England the United States and many European countries* (b n)
- George Saintsbury 1845 1933 Literary historian and critic *Short History of French Literature* (1882 6th ed 1901) *A Short History of English Literature* (1898 3rd ed 1903) *A History of Criticism* (3 vols 1899 1904) *A History of English Prosody* (3 vols 1906 21) *The History of English Criticism* (1911) *A History of French Novel* (1917 19) He combined in a degree almost unique scholarship with popular appeal (Sampson p 849)
- F W Maitland 1850 1906 Jurist and historian *Justice and Police* (1885) *History of English Law* (1895) *Don esday Book and Beyond* (1897) *Township and Borough* (1898) *Canon Law in England* (1898) *English Law and the Renaissance* (1901) His writings are marked by vigour and vitality of style as well as by the highest qualities of the historian who recreates the past from the original sources (b n)
- J G Frazer 1854 1941 Anthropologist *The Golden Bough* (1890 reissued in 12 vols 1907 15) *Adonis Atlas Osiris Studies in the History of Oriental Religion* (1906 3rd ed 1914) *Toten ism and Exogamy* (1910) Few men of such learning have written more attractively (Sampson p 888)
- J M Robertson 1856 1933 Historian Shakespearean critic and critical writer
- G B Shaw 1856 Critical writer *Intelligent Woman s Guide to Socialism*
- G C Coulton 1858 Historian *Chaucer and his England* (1909) *Social Life in Britain from the Conquest to the Reformation* (1918) *Life in the Middle Ages* (1928 30) *Five Centuries of Religion* (1923 36) *Mediæval Panorama* (1938) He is described as an outstanding historian of mediæval life and religion (Sampson p 1035)
- Sidney Lee 1859 1926 Shakespearean critic and critical writer *Life of William Shakespeare* (1898 6th ed 1907 4th ed of the revised version 1925) *Great Englishmen of the 16th Century* (1904 2nd ed 1907) *Shakespeare and the Modern State* (1906) *The French Renaissance in England* (1910) *Principles of Biography* (1911) *Shakespeare and the Italian Renaissance* (1915)
- Havelock Ellis 1859 1939 Psychologist and critical writer *Studies in the Psychology of Sex* (6 vols 189 1910 7th vol 1928) *The Criminal* (1890) *Man and Woman* (1894) *The New Spirit* (1890) *A Study of British Genius* (1904) *The World of Dreams* (1911)
- Sidney Webb & Beatrice Webb 1859 194 } Sociological writers *The History of Trade Unionism* (1894 rev ed 1900) *Industrial Democracy* (1897 new ed 1902) *Problems of Modern Industry* (1898) *English Local Government* (1906-27) *The Manor and the Borough* (1908) *English Poor Law Policy* (1910) *The Consumers Co-operative Movement* (1921) *The Decay of Capitalist Civilization* (1921) *English Poor Law History* (1927 29) *Methods of Social Research Soviet Communism* (7 vols)



## BRITAIN—Contd

- J S Haldane 1860 1936 Philosophical writer *Essays in Philosophical Criticism* (1893 co-author) *Mechanism Life and Personality* (1913) *Human Experience* (1926) *The Sciences and Philosophy* (1929) *The Philosophical Basis of Biology* (1931) *The Philosophy of a Biologist* (1935)
- J B Bury 1861 1927 Historian and critical writer *History of the Roman Empire 27 B C—180 A D* (1893) *History of Greece to the Death of Alexander the Great* (1900) *Life of St Patrick and His Place in History* (1905) *History of the Eastern Roman Empire from 802 to 867* (1912) *History of the Later Roman Empire 395 565* (1923) *History of the Freedom of Thought Idea of Progress* (1920?)
- H A L Fisher 1865 1940 Historian and political writer *The Medieval Empire* (1898) *Studies in Napoleonic Statesmanship* (1903) *A Political History of England* (1906) *Bonapartism* (1908) *Life of J W Maitland* (1910) *The Republican Tradition in Europe* (1911) *Political Unions* (1911) *Napoleon Bonaparte* (1913) *The Common Weal* (1924) *History of Europe* (1935)
- H G Wells 1866 1946 Sociological writer *The Outline of History* (1900) *Russia in the Shadows* (1920) *The Salvaging of Civilization* (1921) *Washington and the Hope of Peace* (1922) *The Science of Life* (in collaboration) *Work Wealth and Happiness of Mankind*
- Hilaire Belloc 1870 Historical and political writer *Danton* (1899) *Pobespierre* (1901) *Marie Antoinette* (1909) *Warfare in England* (1912) *The Last Days of the French Monarchy* (1916) *Europe and the Faith* (1920) *The Jews* (1922) *A History of England* (1925 31) *How the Reformation Happened* (1928) *Richelieu* (1929) *Joan of Arc* (1923) *Walsey*
- J L Hammond 1872 } Economic historians *The Village Labourer 1760 1832* (1911 and later eds)
- Barbara Hammond 1873 } *The Town Labourer 1760 1832* (1917)
- The Skilled Labourer 1760 1832* (1919) *The Rise of Modern Industry* (1925)
- The Age of the Chartist* (1930)
- G M Trevelyan 1876 Historian *Garibaldi's Defence of the Roman Republic* (1907) *Garibaldi and the Thousand* (1909) *Garibaldi and the Making of Italy* (1911) *History of England* (1926) *Peace and the Protestant Succession* (1936) *British Social History* (1945?)

## France

c 1500—c 1600

- Calvin (Swiss) 1509 64 Divine and reformer His great work *Institution of the Christian Religion* was published in 1535 36
- Etienne Pasquier 1529 1615 Legist and antiquary *Recherches de la France Letters* Of the former work Saintsbury observes that it is a somewhat desultory but very interesting collection of remarks on politics history social changes and last not least literature (p 208)
- Jean Bodin 1530 1596 Political philosopher economist and historian *Discours sur les causes de l'extreme cherte qui est aujourd'hui en France* (1574) *De la Republique* (1577) He was probably the only writer of the 16th century who had grasped the fact that Europe was changing rapidly. He is entitled to a distinguished position among early economists (b n). In his social interpretation on geographical basis he was the precursor of Hobbes and Montesquieu (Saintsbury p 220). He wrote the first treatise on scientific history *Methodis ad facilem historiarum cognitionem* (1566) (E R XI p 596)
- Louis Le Roy On the Vicissitude or Variety of the Things in the Universe (1677)

Claude Fauchet 1530 1601 Literary critic and historian. He is of great importance in French literary history as the first person who devoted himself to something like a critical examination of the results of mediæval literature in his *Antiquités Gauloises et Francoises*. His *Recueil de l'Origines* etc. (1581) is a work for its period almost unique. (Saints bury pp 207 208)

Brantome c 1540 1614 Historian and biographer  
 Agrippa d'Aubigné 1552 1630 Historian and memoirist *Histoire Universelle Vie a ses Enfants*

Du Vair 1556 1631 Moralist and jurist *Discours sur la Loi Salique De la Constance et Consolation des Calamités Publiques De l'éloquence Française* (1590) *De la Philosophie des Stoïques*

## c 1600—c 1725

Pierre d'Avity 1573 1635 Political writer *Les Etats Empires Royaumes Seigneuries Duchez et Principautés du Monde* (1614)

Antoine de Montchrestien 1575/76 1631 Economist *Traité de l'économie politique* (1615) is based on Jean Bodin's work. He is even said to have been the first to introduce the term [Political Economy] into French. (Saints bury p 263)

Duchesne 1584 1640 Historian *Historiæ Normannorum*, etc. (1619) *Historiæ Francorum* etc. (2 vols 1636-49) *Les Antiquités de toute la France* (1609). He is generally styled the father of French history. (b n)

M. Versenne 1588 1648 Philosophical writer *Quæstiones celesterrimæ in Genesim* (1623) *L'Impiété des déistes* (1624) *La Verité des sciences* (1634) *Harmonie universelle* (1635) deals with the theory of music and musical instruments. (b n)

Jean Guez de Balzac 1594 1654 Moralist *Socrate Chrétien* is a sort of treatise on political theology. He is called the prose Valherbe of French literature. (E B IN 88)

Mezeray 1610 83 Historian. His masterpiece *History of France* was published in three folio-volumes in 1643-51. He earned the title of the first historian worthy of the name of France. With due allowance for his period he may challenge comparison with almost any of his successors. (Saintsbury p 305)

Saint Evremond 1610 1703 Moralist *La Comédie des académistes* (1650) *Oeuvres choisies* (2 vols 1705 2nd ed in 3 vols 1709)

La Rochefoucauld 1613 80 Moralist and memoirist *Maxims* (1665) *Mémoires*. He is the greatest maxim writer of France and his *Mémoires* yield in literary merit in interest and in value to no memoirs of the time not even to those of Retz. (b n)

Du Cange (Du Fresne) 1610-88 Historian and critic *Glossarium* etc. *Historia Byzantina* etc. (1680). He is described as one of the lay members of the great 17th century group of French critics and scholars who laid the foundations of modern historical criticism. (b n)

Bossuet 1627 1704 A philosophical or at least a theological historian (E B IN 790) *Traité de la connaissance de Dieu et de soi-même* *Discours sur l'histoire universelle* *Politique tirée de l'Ecriture Sainte* *Oraisons funèbres*. The third book is declared to deserve its place as one of the very first of philosophic histories.

Saint Real 1631 92 Historian *Conjuration des Espagnols* 1672]

## FRANCE—Cont'd

- Mabillon .. .. 1632-1707. Historian and critic. *De re diplomatica* (1681); *Traité des études monastiques*.
- Vauban .. .. 1633-1707. Economist and political scientist. *Oisivetés*, *Dime royale* (1707). The latter book is declared to be a remarkable forecast of the principles of the French Revolution (b n).
- Tillemont .. .. 1627-98 Ecclesiastical historian. His two great works are: *Mémoires*, etc and *Histoire*.
- Claude Fleury .. .. 1640-1723 Ecclesiastical historian. *Histoire ecclésiastique* (20 vols., 1691); *Histoire du droit françois* (1674; Eng trans 1724).
- La Bruyère .. .. 1645-90 Moralist. *Caractères* (1689; 4th ed., 1699).
- Lenel .. .. 1651-1715 Critical writer. *Dialogues on Eloquence*; *Treatise on the Education of Girls* is described as "probably the most influential of all his books" which guided French ideas on the question all through the 18th century (b n). *Télémaque* (1699), a Utopia.
- Rene de Vertot .. .. 1655-1735 Historian.
- Fontenelle .. .. 1657-1757. Historian and critic. His "most famous" works: (i) *Nouveaux Dialogues des morts* (1683); (ii) *Entretien sur la Pluralité des Mondes* (1680); Other works: *Histoire des Oracles* (1687); *Digression sur les anciens et les modernes* (1688); *Doutes sur le système physique des causes occasionnelles*; *Histoire renouvellement de l'Académie des Sciences* (3 vols., 1709-22).
- Saint-Pierre .. .. 1658-1743 Political writer. *Projet de paix perpétuelle* (1713); *Discours sur la polysynodie* (1718); *Annales politiques* (posthumously in London in 1757). His works are "almost entirely occupied with an acute criticism of politics, law and social institutions. They had a great influence on Rousseau, who left elaborate examinations of some of them, and reproduced not a few of their ideas in his own work" (b n).
- Paul de Rapin .. .. 1661-1725 Historian. *Histoire d'Angleterre* (8 vols., 1724). As Saintsbury points out he "had the glory of composing in a foreign language the first book deserving the title of a History of England" (p. 306); or as Voltaire pointed out in 1721 a Frenchman had to tell Englishmen their own history (Sampson, p. 542).
- Jean B. Massillon .. .. 1663-1742 Preacher.

## c. 1725—c. 1770

- Rollin .. .. 1661-1741 Historian. His extensive work *Histoire Ancienne* 1730-39, was "the standard treatise on the subject for nearly a century, and was translated into most languages" (Saintsbury, p. 410).
- Dubos .. .. 1670-1742 Historian. *Reflexions sur la Poésie et la Peinture*; *Histoire Critique de l'Etablissement de la Monarchie Française dans les Gaules*.
- Galiani .. .. 1681-1753 Economist. "His *Dialogue sur le Commerce des Bles* acquired for him a great reputation" (Saintsbury, p. 462).
- Montesquieu .. .. 1689-1755 Philosophical historian and critic. *Lettres persanes* (1721); *Considerations sur les causes de la grandeur et de la décadence des Romains* (1734), "one of the earliest attempts at a philosophy of history" (Wolf); *L'Esprit des Loix* (2 vols., 1748). The last book is described as "one of the most important books ever written" which "may be almost certainly ranked as the greatest book of the French 18th century". Strange to say a committee of Montesquieu's friends, among whom were Fontenelle and Helvetius had advised him unanimously not to publish the book (b n).
- Voltaire .. .. 1694-1778 Historian and philosophical writer. *Essai sur les Mœurs* (1756); *Siecle de Louis Quatorze* (1752). "Voltaire created the history of civilization, and the *Essay*, for all its limitations, stands out as one of the considerable books of the century" (Bury, p. 140).

## FRANCE—Contd

- Condorcet 1743 1794 Philosophical writer and historian *Vie de Turgot* (1786), *Vie de Voltaire* (1787), *Esquisse d'un tableau historique des progrès de l'esprit humain* (1793)
- Rivarol 1753 1801 Moralist *Petit Almanach de nos grands hommes pour 1788* (1788), *De l'Homme Intellectuel et Moral*, *Essai sur les causes de la révolution française* (posthumously, 1827)
- Joseph de Maistre 1753 1821 Philosophical writer *Considerations sur la France* (1796), *Principe generateur des Constitutions*, *Du Pape* (1817), *De L'église gallicane*, *Soirées de St Petersburg* "Joseph de Maistre is unquestionably one of the greatest thinkers and writers of the 18th century" (Saintsbury, p 469) He was "one of the most powerful and by far the ablest, of the leaders of the neo Catholic and anti revolutionary movement" (b n)
- Joseph Joubert 1754 1824 Moralist "The last great *Pensée* writer of France and Europe" (Saintsbury, p 439) He is described as "the most illustrious successor of Pascal and Vauvenargues, to be ranked perhaps above both in the literary finish of his maxims and certainly above Vauvenargues in the breadth and depth of thought which they exhibit" (EB, IX). His maxims are considered by Saintsbury to rank with those of La Rochefoucauld "in point of depth and literary expression" and above them "in point of range" (p 440) *Pensees, essais, maximes et correspondance* (2 vols, posthumously in 1842)
- Bonald 1754 1840 Social and political philosopher *Theorie du pouvoir politique et religieux* (1796), *Essai analytique sur les lois naturelles de l'ordre social* (1800), *Du Divorce considere au XIXe siecle* (1801), *Legislation primitive* (1802), *Recherches philosophiques sur les premiers objets de connaissances morales* (1818) *Melanges litteraires et politiques, demonstration philosophique du principe constitutif de la societe* (1819)
- Volney 1757 1820 Philosophical historian *Considerations sur la guerre des Turcs et de la Russie* (1788), *Les Ruines, ou meditations sur les revolutions des empires* (1791) is described as "an essay on the philosophy of history", *Tableau du climat et du sol des Etats-Unis* (1803)
- Saint Simon 1760 1825 Social and political philosopher *Du Systeme Industriel* (1821) *Catechisme des Industriels* (1823-24), *Nouveau Christianisme* (1825), being his greatest work.
- Senacour 1770 1846 Moralist *Reveries sur la nature primitive de l'homme* (1799) *Obermann* (2 vols, 1804)
- Charles Fourier 1772 1837 Social and political philosopher *Theorie des quatre mouvements* (2 vols, 1808) *Traite de l'association agricole domestique* (2 vols, 1822), *Le Nouveau Monde Industriel* (1829-30)
- Sismondi 1773 1842 Historian and economist *Tableau de l'agriculture toscane* (1801), *Traite de la richesse commerciale* (1803), *Nouveaux Principes d'economie politique* (1819) *Histoire des Republiques Italiennes du moyen age* (16 vols, 1807-1817), *Histoire des Français* (29 vols 1818-41)
- c. 1825—c. 1870
- Segur 1780 1873 Historian *Histoire de Russie et de Pierre le Grand* (1829), *Histoire de Charles VIII* (2 vols 1834-1842), *Histoire et memoires* (8 vols posthumously in 1873)
- Lamennais 1782 1854 Philosophical and political writer His *Essai sur l'Indifference en Matiere de Religion* (4 vols, 1817-23), is described as "his great philosophical work," publication of the first volume of which "made him a power in Catholic Europe" (b n) *Politique a l'usage du peuple* (3 vols, 1839), *Le Pays et le gouvernement* (1840), *Esquisse de philosophie* (4 vols, 1840)

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c 1825—c 1870

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- Proudhon** 1809 1865 Political and socialist writer *L'Utilité de la célébration dudi manche* (1839) His greatest work *Système de contradictions économiques ou philosophie de la misère* (1846) *De la justice dans la révolution et dans l'église* (1858) He is described as one of the most remarkable figures of modern France. He was the first to use the word *anarchy* not in its revolutionary sense but to express the highest perfection of social organization (b n)
- Henri Martin** 1810 1883 Historian His greatest work given in two instalments—*Histoire de France* (15 vols 1833-36 4th ed in 16 vols 1861-65) and *Histoire de France depuis 1789 jusqu'à nos jours* (6 vols 1878-83) — supersedes Sismondi's *Histoire des Français* (b n)
- L. Blanc** 1811 1882 Historian *Histoire de la Révolution Française* (1847 186-) *Discours Politiques* (1847 81) etc
- Gobineau** 1816-1882 Historical writer *Essai sur l'inégalité des races humaines* (1853 55) *La Renaissance* (1877) his masterpiece
- Paul Broca** 1824 1880 Anthropologist He was practically the inventor of the modern science of craniology (b n)

## c 1870—c 1925

- Renouvier** 1815 1903 Philosophical writer *Essais de critique générale* (1856-64) etc *Le Personnalisme* (1903) *Critique de la doctrine de Kant* (1906)
- E. Renan** 1823 1892 Historian and philosophical writer *Averroès* (1850) *Études d'histoire religieuse* (1857) *Essais de morale et de critique* (1859) *La Réforme intellectuelle et morale* (1871) *Dialogues philosophiques* (1871) *Origins of Christianity* (6 vols.) *Souvenirs d'enfance et de jeunesse* (1883) *History of Israel* (3 vols 1887 91) *Drames philosophiques* (1888) *L'Avenir de la science* (1890) Renan is one of the greatest of prose-writers of all time for purity elegance and fluidity. Outside his historical work his *Souvenirs* and his *Drames* and *Dialogues philosophiques* are unimpeachable masterpieces (E B 18, 199)
- F. Sarcey** 1871 1899 Critic *Quarante ans de théâtre* (8 vols posthumously 1900-02) He is described as the most popular and influential critic of his time
- H. Taine** 1828 1893 Historian and philosophical writer *Philosophes Français* (1857) *Essais de Critique et d'Histoire* (1858) *La Fontaine et ses Fables* (1860) *Histoire de la Littérature Anglaise* (1863) *La Philosophie de l'Art* (1865) *L'Idéal dans l'Art* (1867) *Nouveaux Essais de Critique et d'Histoire* (1865) *Théorie de l'Intelligence* (1870) *Notes sur l'Angleterre* (1872) *Les Origines de la France Contemporaine* Taine's monumental achievement was begun in 1871 and was left incomplete at his death. At his death he ranked as one of the foremost critical authorities in France (N & D p 648). Taine will probably seem though a stimulating an exceedingly one-sided and misleading thinker. Nevertheless he is undoubtedly a writer of great interest and value (Saintsbury pp 578 79)
- Fustel de Coulanges** 1830 1889 Historian *La Cité Antique* (1864) *Histoire des institutions politiques de l'ancienne France* (1874-1890) May almost be classed among the major prophets (N & D p 659)
- Fouillée** 1838 1912 Philosophical writer *La Philosophie de Platon* (1869) *La Philosophie de Spinoza* (1874) *Histoire de la philosophie* (1875) *La Liberté et le déterminisme* (1883) *L'Évolutionisme des idées forces* (1890) *La Psychologie des idées forces* (1893) *La Morale des idées forces* (1907)
- T. R. Ribot** 1839 1916 Psychologist *English Psychology* (1873) *Hérédité étude Psychologique* (1882 5th ed 1889) *German Psychology of today* *Diseases of Memory* (1882) *Diseases of the Will* (1884) *Diseases of Personality* (1895) *The Psychology of the Emotions* (1897) *The Evolution of General Ideas*

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- A Sorel 1842 1906 Historian *Histoire Diplomatique de la Guerre France Allemande* (1875) *L'Europe et la Revolution Francaise* (1885-1904)
- A Leroy Beauheun 1849 1912 Political historian *L'Empire des tsars et les Russes* (1881 82 4th ed in 3 vols 1897 98) *Un homme d'etat russe* (1884) *La Papauté le socialisme et la democratie* (1892) *L'Antisemitisme* (1893) *Etudes russes et europeennes* (1897)
- E Lavisse 1842 1922 Historian *Histoire de France depuis les origines jusqu'a la Revolution* (9 vols 1908 11) *Histoire de France contemporaine depuis la Revolution jusqu'a la paix de 1919* (10 vols 1920 22)
- P Leroy Beauheun 1843 1916 Political economist *Recherches economiques historiques et statistiques sur les guerres contemporaines* (1863 69) *Traite de la science des finances* (1877) *Le Collectivisme* (1884) *Precis d'economie politique* (1888) *L'Etat moderne et ses fonctions* (1889) *La Question de la population* (1913)
- Gabriel Tarde 1843 1904 Sociologist *Psychologie economique* (1902) was translated into English as *Social Laws*
- Y Guyot 1843 1928 Social scientist *La Science economique* (1881) *La Prostitution* (1882) *Etudes de physiologie sociale* (6 vols 1882 1905) *La Tyrannie socialiste* (1883 1st 3rd and 4th trans in Eng) *Les Conflits du travail et leur solution* (1903) *Le Comedie protectioniste* (1900) *La Democratie individualiste* (1907)
- E Faguet 1847 1916 Critical writer *Histoire de la Litterature francaise depuis le XVIIe siecle jusqu'a nos jours* *Questions politiques* (1899) *Propos litteraires* (3 series 1902-05) *Le Liberalisme* (1902) *L'Anticlericalisme* (1906) *Le Pacifisme* (1908)
- G Sorel 1847 1922 Political writer
- F Brunetiere 1849 1906 Critical writer *Etudes critiques* (6 series 1880 98) *Le Roman Naturaliste* (1883) *Histoire et Litterature* (3 series 1884 86) *Questions de critique* (2 series 1888 90) *L'Evolution de genres dans l'Histoire de la litterature* (1890 1894) is considered by Saintsbury to be one of the chief monuments of really higher criticism that the century has furnished (p 583)
- J Lemaitre 1853 1914 Critical writer *Les Contemporains* (7 vols 1895 99) *Impressions de Theatre* (10 vols 1888 ff)
- J M Guyau 1854 1888 Philosophical writer *Memoire sur la Morale utilitaire depuis Epicure jusqu'a l'ecole anglaise* (1878 7th ed 1913) *Esquisse d'une morale sans obligation ni sanction* (1885 2nd ed 1890)
- Jusserand 1855 Critical writer *Le Theatre en Angleterre* (1878) *Le Roman au temps de Shakespeare* (1887 Eng trans 1890) *Les Anglais au moyen age* (1884 Eng trans *English Way faring Life in the Middle Ages* 1889) *Histoire litteraire du peuple anglais* (3 vols. 1895-1909)
- Levy Bruhl 1857 Ethnologist and philosophical writer *History of Modern Philosophy in France* (Eng trans 1899) *La Philosophie d'Auguste Comte* (1900 Eng trans 1903) *Les Fonctions mentales dans les societes inferieures* (1910 Engl trans 1923) *L'Ame primitive* (1927)
- Remy de Gourmont 1858 1915 Moralst and critical writer *Promenades Litteraires and Promenades Philosophiques* (1904 13) *L'Esthetique de la Langue Francaise* (1899) *La Culture des Idées* (1900) *Le Chemin de l'elours* (1902) *Physique de l'Amour* (1903) *Le Problem du Style* (1907)
- Pierre Janet 1859 Psychologist *L'Automatisme psychologique* (1899) *L'Etat mental des hysteriques* (2 vols 1893) *Les Verrores* (1908) *Les Meditations psychologiques* (3 vols. 1920 Eng trans 2 vols)
- M Julien Benda 1867 Philosophical writer *Le Bergsonisme* (1912) *Sur le succes du Bergsonisme* (1917) *Traison des Clercs* (1927)



## FRANCE—Contd

- Charles Maurras 1868 Political writer *Trois idées politiques* (1898) *Les amants de Venise* (1902) *L'Avenir de l'intelligence* (1905) etc
- F Halevy 1870 Historian *Histoire du peuple anglais au XIXe siècle* (3 vols 1913 23 Eng trans, 1924 27)
- A Thibaudet 1874 1936 Literary Historian *Histoire de la littérature française de 1789 à nos jours* (1936)
- Maintenon 1882 Philosophical writer

## Germany

## c 1725—c 1770

- A G Baumgarten 1714 1769 He laid the foundation of a new philosophical science æsthetics through his work *Æsthetica* (1750) (Robertson p 256) *Disputationes de nonnullis ad poema pertinentibus* (1735) His first work preceded those of Burle Diderot and P Andre (b n)
- J J Winckelmann 1717 1768 His masterpiece the *Geschichte der Kunst des Alterthums* (1764) was soon recognised as a permanent contribution to European literature He was associated with Lessing in the writing of the *Laokoon* and is described as one of the master minds of the eighteenth century (Robertson p 274)
- I Iselin (Swiss) 1728 1782 He is described in Scherer's book as a historian while in the Webster's dictionary he is characterized as a philosophical writer a champion of reform in morals education and legislation
- G E Lessing 1729 1781 *Laokoon* (1766) is declared to be a European classic *Zur Geschichte und Literature* (1773 1781) *Die Erziehung des Menschengeschlechts* (1777 & 1780) *Ernst und Falk* (1777 & 1780) He was the first critic who brought credit to the German name throughout Europe
- J G Hamann 1730 1788 *Sokratische Denkwürdigkeiten* (1759) *Kreuzzüge des Philologen* (1762)
- Thomas Abbt 1738 1766 *Vom Tode fürs Vaterland* (1761) *Vom Verdienste* (1765) Abbt may be regarded as the connecting link between Lessing and Herder Abbt was a pioneer in the study of history on principles of organic development a study which Herder and Justus Moser first illustrated practically (Robertson p 294)

## c 1770—c 1825

- Justus Moser 1720 1791 *Osnabrucks Geschichte* (2 vols 1768) *Patriotische Phantasien* (1770 86) Moser's ideas on history and economics exercised considerable influence on Herder and Goethe (b n) His first book is considered to be the earliest work on history from the modern standpoint of organic development (Robertson p 296) His name is mentioned with equal respect by German lawyers historians and political economists (Scherer II p 84)
- J B Basedow 1713 1790 Pedagogue *Elementarwerk* (4 vols 1774)
- J C Zimmermann (Swiss) 1728 1793 Popular philosopher
- T G von Hippel 1741 1796 His best known work is the book on marriage *Über die Ehe* (1774)
- J J Engel 1741 1802 Popular writer on philosophy æsthetics and art His most popular work was *Der Philosoph für die Welt* (1775) which is dialogues on men and morals written from the utilitarian standpoint

- Christian Garve 1742 1798 Popular philosopher
- G. C. Lichtenberg 1742 1799 Satirist who explained Hogarth's etchings
- J. G. von Herder 1744 1803 He is called 'the gate keeper of the nineteenth century' who as a poet does not take rank beside the masters of German poetry but as a spiritual force and intellectual innovator is second to none. The whole fabric of German thought and literature at the close of the eighteenth century would have been lacking in stability without the broad and solid basis afforded by his work. (Robertson p. 293) *Fragmente über die neuere deutsche Literatur* (1767) *Kritische Walder* (1769) *Über den Ursprung der Sprache* (1772) *Plastik* (1778) and his greatest work *Ideen zur Philosophie der Geschichte der Menschheit* (4 vols. 1784-91). Comparative poetics comparative philology comparative aesthetics comparative religion and mythology and evolutionary history of human civilization are the fields to which he made significant contributions. To him goes the credit of having formed the conception of a History of the Human Race with no other practical and ulterior motive than that of the education and elevation of mankind. (Merz IV p. 495)
- J. H. Pestalozzi (Swiss) 1746 1827 Pedagogue His *Lienhard und Gertrud* (1781) remains one of the classics of educational science. (Robertson p. 292)
- Goethe 1749 1832 *Winkelmann und Sein Jahrhundert* (1805)  
etc
- Johannes von Müller (Swiss) 1752 1809 Greatest of the early German historians *Reisen der Päpste* (1782) *Allgemeine Geschichte* (1810) His chief work *Geschichte Schweizerischer Eidgenossenschaft* (1786 1808) is still recognised as a masterpiece of historical writing
- J. F. Blumenbach 1752 1840 Anthropologist He has justly been called the founder of anthropology (b.n.)
- Schiller 1759 1805 Historian and philosophical writer His chief historical work is *Geschichte des Abfalls der vereinigten Niederlande von der spanischen Regierung* (1788ff) *Sammlung historischer Memoires und Geschichte des dreissigjährigen Krieges* (1791-93) *Über Anmut und Würde* (1793) *Briefe über die ästhetische Erziehung des Menschen* (1795) *Über naive und sentimentalische Dichtung* (1795-96)
- F. A. Wolf 1759 1824 Homeric scholar
- F. von Gentz 1764 1832 Political philosopher He began his literary career by translating Burke's *Essay on the French Revolution* (1794) His masterpiece is *Über den Ursprung und Charakter des Krieges gegen die französische Revolution* (1801) *Fragmente aus der neuesten Geschichte des politischen Gleichgewichts in Europa* (1806)
- Gustav von Hugo 1764 1844 Jurist He was the founder of the historical school of jurisprudence *Zivilistisches Magazin* (6 vols. 1790-1837) *Lehrbuch eines zivilistischen Kurses* (7 vols. 1792-1821) *Beiträge zur etc.* (1828-29)
- Ritter von Feuerbach 1775 1833 Jurist and criminal law reformer *Kritik des natürlichen Rechts* etc. (1796) *Anti-Hobbes* (1798) a dissertation on the limits of the civil power. Feuerbach as the founder of a new theory of penal law the so-called psychological-coercive or intimidation theory occupied a prominent place in the history of criminal science. (b.n.) *Revision der Grundsätze* etc. (1799) *Lehrbuch des gemeinen* (1801) *Merkwürdige Criminalfälle* (1808 1811) etc. His reforms in penal legislation influenced other European States. (Webster)
- Barthold Georg Niebuhr 1776 1831 Historian His epoch-making work *Römische Geschichte* was first published in 2 volumes in 1811 and completed by posthumous publication of a third volume in 1832
- Adam Müller 1779-1829 Literary historian *Über die deutsche Wissenschaft und Literatur* (1806)

## GERMANY—Contd

- Lichhorn 1761 1854 Jurist Founder of the historical school of German Law *Deutsche staats und Rechtsgeschichte* (1808 23)
- Lachmann 1793 1851 Philologist and critic Principal theoretical work achieved before 1830
- Karl Otfried Müller 1797 1840 Classical scholar and critical writer *Geschichte hellenischer Stämme und Städte* (1890) *Prolegomena zu einer wissenschaftlichen Mythologie* (1825) *Handbuch der Archäologie der Kunst* (1830)

## c 1825—c 1870

- Alexander von Humboldt 1769 1859 Philosophical writer *Kosmos* (4 vols 1845 58 5th vol 1862) remains one of the masterpieces of scientific literature (Robertson p 366)
- F C Schlosser 1776 1861 Historian *Geschichte des 18 Jahrhunderts* (1823) *Weltgeschichte für das Deutsche Volk* (19 vols 1843 57)
- Savigny 1779 1861 The most eminent German jurist He belongs to the historical school of jurists whose founder was Gustav Hugo *Das Recht des Besitzes* (1803) *Vom Beruf etc* (1814) which maintains a sociological view of law *Geschichte des Römischen Rechts im Mittelalter* (6 vols 1815 31) *System des heutigen römischen Rechts* (8 vols 1840 40)
- F L G von Raumer 1781 1873 Historian *Geschichte der Hohenstaufen und ihrer Zeit* (6 vols 1823 35) *Geschichte Europas* (8 vols 1839 50) *Die Vereinigten Staaten von Nordamerika* (2 vols 1845) *Handbuch zur Geschichte der Literatur* (4 vols 1864 66)
- Jacob Grimm 1785 1863 } Philologists & mythologists  
Wilhelm Grimm 1786 1869 }
- Some of their common works *Kinder und Hausmärchen* (1812 15) *Deutsche Sagen* (1816-18) *Deutsche Wörterbuch* (1854) Some of the works of the elder brother *Deutsche Grammatik* (1810) *Deutsche Rechtsaltertümer* (1828) *Deutsche Mythologie* (1835) *Geschichte der deutschen Sprache* (1848) Work of the younger brother *Deutsche Heldensage*
- Boeckh 1785 1867 Classical scholar with a good deal of work after 1830
- Bekker 1785 1871 Classical scholar
- F List 1789 1846 Economist His principal work is *Das Nationale System der Politischen Ökonomie* (1841)
- von Ranke 1795 1886 Historian He is called the master of the science of history His most famous work is *Die römischen Päpste etc* (3 vols 1834 36) *Deutsche Geschichte im Zeitalter der Reformation* (1839 47) is described as his second masterpiece *Französische Geschichte etc* (1852 61) *Englische Geschichte etc* (1859 68) *Weltgeschichte* (9 vols 1881 1888) is called his crowning work At the time of his death Ranke was generally regarded as the first of modern historians (b n)
- W Menzel 1798 1873 Historian and critic *Geschichte der Deutschen* (3 vols 1894 25) *Die Deutsche Dichtung* (3 vols 1858 60) *Allgemeine Weltgeschichte* (16 vols 1862 70) *Die Deutsche Literatur* (an attack on Goethe's views 2 vols 1827)
- G T Fechner 1801 1887 Experimental psychologist *Das Buchlein vom Leben nach dem Tode* (1836 Eng trans 188-) etc *Elemente der Psychophysik* (1860) is described as an epoch making work
- A Ruge 1802 1880 Philosopher and political writer *Gesammelte Schriften* (10 vols 1846 48) *Unser System Revolutionsmotive* *Die Loge des Humanismus*

- G G Gervinus .. 1805-1871 Historian and Shakespearean commentator His work *Geschichte der deutschen Dichtung* (5 vols 1835-42) is described as 'the first comprehensive and scholarly history of German literature' *Shakespeare* (4 vols, 1849-1852), *Geschichte des neunzehnten Jahrhunderts* (8 vols, 1854-60)
- D F Strauss 1808-1874 Theologian *Leben Jesu* (1835-36), *Der Alte und der Neue Gaius* (1872)
- J K Bluntschli (Swiss) 1808-1881 Political philosopher *Allgemeines Staatsrecht* (2 vols, 1852), *Das Moderne Völkerrecht* (1868)
- Duncker 1811-1886 Historian *Origines Germanicae* (1840) *Feudalismus und Aristokratie* (1858) *Geschichte des Alterthums* (1st ed, 1852-57 5th ed in 9 vols, 1878-86, Eng trans 1877-82)
- G Waitz .. 1813-1886 Historian Authority on medieval history
- Giesebrecht 1814-1889 Historian *Geschichte der deutschen Kaiserzeit* (6 vols, 1855 seq)
- Karl Marx 1818-1883 Social philosopher co-founder of communism *Die heilige Familie*, etc *La Misere de la philosophie Manifest der Kommunisten* (1847), *Herr Vogt, Zur Kritik der politischen Ökonomie* (1839), *Das Kapital* (1867)
- T Waitz 1821-1884 Philosopher and anthropologist He sought to make psychology the basis of philosophy
- H Hettner 1821-1882 Literary historian His work *Literaturgeschichte des achtzehnten Jahrhunderts* (1870) is described as literary history of the first order
- Ferdinand Lassalle 1825-1864 Socialist His three most famous works are (i) *Die Philosophie Herakleitos dargestellt* (1857) (ii) *Italian War and Prussia's Mission* (1859) *Die System des erworbenen Rechts* (1861) a brilliant treatise on property (b n)
- F A Lange 1828-1875 Philosopher and sociologist *Die Liebe und die Arbeit* (1863), *Die Arbeiterfrage* (1865 5th ed 1894 Eng trans 1877) *J S Mill's Ansichten über soziale Frage* (1866) *Geschichte des Materialismus* etc (1866 7th ed, 1902)

## c. 1870—c. 1925

- Ernst Curtius 1814-1896 Historian and philologist *History of Greece*
- Wilhelm Roscher 1817-1894 Founder of the historical school of political economy
- H von Sybel 1817-1895 Historian His work *Die Begründung des deutschen Reichs durch Wilhelm I* (7 vols 1889-94) is described as one of the prominent works of this period *Geschichte des ersten Kreuzzuges* (1841), *Geschichte der Revolutionzeit 1789-1800* (between 1850 and 1869)
- T Mommsen 1817-1903 His work *Römische Geschichte* in 3 volumes described as monumental appeared in 1854-56 Other works *Römische Staatsrecht* *Römische Strafrecht* Equally great as antiquary jurist political and social historian Mommsen lived to see the time when among students of Roman history he had pupils, followers critics, but no rivals (b n) Freeman has described him as 'the greatest scholar of our time well nigh the greatest scholar of all times' (Kaplan p 91) Nobel Prize in Literature 1902

GERMANY—*Contd*

- R von Jhering 1818 1892 Jurist *Geist des römischen Rechts* (1852 65) From the publication of this book till his death he was as prominent as Savigny had been in the first half of the century etc (b n)
- J Burckhardt (Swiss) 1818 1897 His work *Die Kultur der Renaissance in Italien* (1860) is described as one of the masterpieces of German scholarship *Geschichte der Renaissance in Italien* (1867) *Griechische Kulturgeschichte* (posthumously 1898 1902)
- Engels 1820 1890 Social philosopher Co founder with Marx of communism
- R Haym 1801 1901 *Romanische Schule* (1870) is considered to be a masterly history of the Romantic movement
- M Lazarus 1824 1903 Folk psychology *Das Leben der Seele* (1855 57 3rd ed 1883)
- Paul de Lagarde 1827 1891 Darwinistic interpretation of society—*Deutsche Schriften* (1886)
- Steinthal 1823 1899 Folk psychology
- A Schaffle 1831 1903 Economist and sociologist *Kapitalismus und Sozialismus* (1870) *Bau und Leben des Sozialen Körpers* (4 parts 1875 78) *Abriss der Soziologie* (1906)
- E Wölfflin 1831 1908 Classical scholar *Archiv für Lateinische Lexikographie und Grammatik* (15 vols 1884 1909) *Renaissance und Barock* (1889) *Die Klassische Kunst* (1899 Eng trans) *The Art of the Italian Renaissance* (1903) *Italien und des Deutsch Formgefühl* etc
- W Dilthey 1833 1912 Philosophical historian *Die Einbildungskraft des Dichters* (1887) *Das Erlebnis und die Dichtung* (1905)
- F Dühring 1833 1921 Philosopher and economist *Der Wert des Lebens* (1865) *Sache Leben und Ferde* (1887) *Wirklichkeitsphilosophie* (1895) *Waffen Kapital und Arbeit* (1906) *Soziale Rettung* (1907)
- Treitschke 1834 1896 Historical and political writer *Deutsche Geschichte in 19 Jahrhunderte* (5 vols 1879 94) is described as the principal groundwork for the intellectual life of Germany Collected writings *Historische und politische Aufsätze* (4 vols 1896) *Deutsche Kämpfe neue Folge* (1896) *Politik* (posthumously published)
- F Ratzel 1844 1904 Founder of Anthropogeography
- F Nietzsche 1844 1900 Philosophical historian *Die Geburt der Tragödie* (1872 Eng trans 1910) *Also Sprach Zarathustra* (1883 85) Eng trans of his works in 18 vols 1909 13
- L Brentano 1844 1931 Economist *Die Arbeitergilden der Gegenwart* (1871 72 Eng trans) *Das Arbeitsverhältnis* etc (1877) *Agrarpolitik* (1897) *Die deutsche Getreidezölle* (1911) etc
- F Paulsen 1846 1908 Philosopher and pedagogue *Einleitung in die Philosophie* (1892 Eng trans 1890) *German Education Past and Present* (Eng trans 1907)
- H S Chamberlain (Englishman) 1855 1929 *Die Grundlagen des neunzehnten Jahrhunderts* (1890 91 numerous eds Eng trans in 2 vols *Foundations of the 19th century*)
- Eduard Meyer } 1855 1930 Historian *Forschungen zur alten Geschichte* (1892 99) *Wirtschaftliche Entwicklung des Altertums* (1895) *Zur Theorie und Methodik der Geschichte* (1902) *Geschichte des Altertums* (3rd ed 1909) *Preussen und Athen* (1919) *Ursprung und Anfänge des Christentums* (3 vols 1921 23)

- Lamprecht 1856-1915 Historian He upheld the theory that science of history is social psychological rather than exclusively political. As Ranke was the supreme German historian in the first part of the 19th century so was Lamprecht in its last part. *Deutsche Geschichte* (19 vols., 1891-1909), *Die Kulturhistorische Methode* (1900)
- G Simmel 1858-1918 Philosopher and sociologist *Über Soziale Differenzierung* (1890), *Die Probleme der Geschichtsphilosophie*, *Philosophische Kultur* (1911), *Grundfragen der Soziologie* (1917), *Rembrandt* (1917), *Lebensanschauung* (1918)
- P Barth 1858-1922 Philosophical and sociological writer
- R Steiner (Austrian) 1861-1925 The head of the Anthroposophen *Die Kernpunkte der sozialen Frage* (1919 Eng trans, *The Threefold State*) *In Ausführung der Dreigliederung des Sozialen Organismus* (1920, Eng trans *The Threefold Commonwealth*)
- M Weber 1862-1920 Economist and sociologist *Die Römische*, etc (1891), *Die sozialen Gründe des Untergangs der antiken Kultur* (1895). A number of his works were posthumously published the last of which *Gesammelte Aufsätze zur Soziologie und Sozialpolitik*, was published in 1924
- P Ernst 1866-1933 Political writer, carrying forward Nietzsche influence, *Der Weg zur Form* (1906) *Zusammenbruch des deutschen Idealismus* (1918), *Geschichten aus dem Süden* (1925)
- W Rathenau 1867-1922 Critic *Zur Kritik der Zeit* (1912) *Zur Mechanik des Geistes* (1913), *Von kommenden Dingen* (1917) *Wirtschaft Staat und Gesellschaft*
- T Haecker 1870- *Was ist der Mensch* (1933), *Schofer und Schöpfung* (1934) *Schönheit, ein Versuch* (1939)
- O Spengler 1880-1936 *Der Untergang des Abendlandes* (1918, 22), *Preussentum und Sozialismus* (1920) *Der Mensch und die Technik* (1931) *Jahre der Entscheidung* (1933)
- H Keyserling 1880 *Das Reisetagebuch eines Philosophen* (1919) *Schöpferische Erkenntnis* (1923)
- Hugo Ball 1886-1927 *Kritik der deutschen Intelligenz* *Brant's nisches Christentum* (1923), *Die Folgen der Reformation* (1924)
- H Wirth *Der Aufgang der Menschheit* (1928) *Die heilige Urschrift der Menschheit* (1930) (migrations of a primitive Nordic race over the surface of the earth)
- A Rosenberg 1893 *Der Mythos des 20. Jahrhunderts* (1930) *Das Wesensgefüge des Nationalsozialismus* (1932), *Blut und Erde* (1934), etc

## CONCLUSION

THUS we have reviewed the achievements of the various states, nationalities or groups of linguistically allied peoples of Europe in nine principal activities which comprise civilization. The results of our valuation are pictured in Appendix I for easy comprehension of the truths regarding Occidental Civilization which our study has revealed. Valuation of any civilizational activity is necessarily a subjective procedure. In order that such a procedure should yield results which have fair objective correctness it must be based more and more on the opinions of experts in each activity. The reader will have realized that we have amply drawn upon authoritative sources of information in respect of each activity to make the valuation. In the field of science we have not been able to get adequate material in all branches explaining the relative importance of the work of many scientists. Science is an expanding activity of the human mind, which promises to be limitless. By its very nature depending as it does on its previous stage as well as on the intellectual atmosphere and technical equipment its absolute quality cannot be easily determined as for example in the case of poetry or painting. Sometimes we have had to satisfy ourselves with the indications available and to use our judgment on their bases. On the whole we hope that our valuation is not far wrong and represents sufficient approximation to truth for us to draw our conclusions regarding the nature of the human endeavour called civilization.

It is seen from the picture that the first rank in any civilizational activity is rarely held by any one of the groups in successive periods. The leadership in certain activities like science and other thought is keenly contested from period to period by Britain, France and Germany. Similar is the case with philosophy but in a restricted manner. Second, third or fourth ranks similarly change owners. Even in the first period, when modern occidental civilization began in Italy, the country of its origin does not retain leadership in all activities. Apart from the fact that she records no effective participation in two of the activities, drama and philosophy, in the activity of other thought she ranks second to France. Thus during the very resurgence of occidental civilization,

when only seven of the nine activities considered flourished, the honours of leadership are claimed by three groups, Italy, France and Iberian nations. In the contribution of the second order five groups, viz Italy, France, Iberian nations, the Netherlands and Germany, are concerned.

If occidental civilization is the collective endeavour of occidental humanity, or to express the same truth differently, if occidental civilization is a unit-pattern in which the various groups comprising it have behaved as common contributors, we should expect that in the next period, when it spread from its centre of origin to other parts of Europe, a larger and somewhat different number of groups should gain the first rank for their achievements in the civilizational activities. We find that, though all the nine activities flourished in this period, our, expectation regarding larger number of units figuring in the first rank of achievement is not fulfilled. Only three groups carry off between them all the nine first places. But the three groups are Britain, Italy and the Netherlands, of which only Italy took her place in the class of leading groups of the last period. Two of the groups, France and Iberian nations, are replaced by Britain and the Netherlands. And Italy scores first only in three activities, thus unquestionably yielding the place of honour to Britain, who occupies the first place in five out of the nine activities. The nine second places are distributed among three groups: France, Iberian nations and Britain carrying off four, three and two of them respectively. If we consider the third and the fourth ranks of creative participation one more national group Germany is to be added, thus giving us six groups creatively participating in the total endeavour and contributing to its pattern.

The collective nature of the civilizational endeavour is further demonstrated by the fact that two activities, not creatively represented in the last period, are contributed to the total pattern in this period. Opera, a hybrid of drama and music as it is called, which in its history conclusively establishes the unity and the collective nature of occidental civilization, is the new art-form created by the musical Italians in this period. Philosophy, which hardly existed in the last period and for which the Italians did not show special aptitude, was creatively contributed to by four northern national groups and was firmly established in a highly developed form. Britain, France, the Netherlands and Germany thus filled in a great gap in the pattern of occidental civilization.

In the period 1725-1770 France's share in the making of the civilizational pattern is the largest. She secures first place in five out of the nine activities. Thus the honour of the largest sharer has shifted from Italy to Britain and thence to France. Britain's achievements in only two activities attain the coveted rank. Two new units claim the two remaining first places: Austria in opera and Switzerland in science.\* Considering the other places we find three other units at least creatively contributing to the total. They are Italy, Germany and Scandinavian nations. The fact that Britain contributes in painting, Switzerland

\* They are not shown in the picture.



in science and Austria in opera further brings out the collective nature of the endeavour

The next period records the creative participation of four groups, Germany, France, Britain and Italy. Germany leads in four activities, France and Britain in two each and Italy in one. German active participation to such an important extent is a fresh phenomenon. With Germany's effective debut in the creative arena occidental civilization turns out to be a pattern in the weaving of which four different groups are predominantly concerned. When we consider participation of a lower order than the first we find that in the period 1770-1825 not only three other European groups, *viz.* Slavonic nations, Iberian nations and Scandinavian nations, figure in the contributory process but also the group, United States of America, for the first time appears as creative participator in the European civilization.

Germany and France share equally in the pattern making of the next period, each carrying honours in three activities. Britain's creative participation is confined to science and philosophy. Slavonic nations for the first time contribute their share to the stream of literature by creating one which not only led but also influenced other European literatures.

In the period nearest to our time, c. 1870-c. 1925, five groups figure as creators of the first order. The most consistent partners in the collective endeavour have been France and Britain. Both of them make contributions of the first rank in two activities each. France relieves occidental civilization of mediocrity in the arts of painting and sculpture through the achievements of her sons. While Britain through the architectural and civic planning movements orients modern civilization into a fresh direction likely to solve the problem of physical basis of living under modern conditions. Through her contribution in the field of other thought she exercises a stabilizing influence whose full effect has just begun to be felt. Germany, the later comer but a persistent contributor, also carries two civilizational activities in abundant measure. But through her science she not only relieves pain and suffering but lays the foundations of lethal technology. Her philosophy may be looked upon as the mental background of fascism. The Scandinavian nations, which had failed to take an effective part in the collective endeavour, make amends by creating drama and literature which have proved to be the source of inspiration for other units of occidental civilization. Italy, the creator of modern occidental civilization, has attempted to foster her child by keeping up one activity as almost her national speciality. Operatic productivity of Italy is largely responsible for keeping active the art form of opera in the face of the rapidly developing ballet.

In this collective endeavour it is not contended that contributions have been made by all the groups. It is clear from our study that the European peoples who speak languages other than Indo-European are conspicuous by their absence in the creative effort. There are more than ten million people who speak these languages. Hungarian achievement

in mathematics and biology as well as Finnish in architecture is not only recent and sporadic but also isolated. And it is perhaps symptomatic of the marginal and solitary nature of Finnish contribution that Finland's most famous architects left Europe and settled in U.S.A. Occidental civilization is a pattern wholly worked up by speakers of Indo-European languages.

Not all groups of speakers of Indo-European languages, however, are directly concerned in the modern make-up of occidental civilization. Occidental civilization viewed as a whole is very largely based on the Greek civilization of the period 800 B.C. to about 200 B.C. Not only does it derive its inspiration from the Greek achievements during this period in the domains of literature, philosophy, other thought, sculpture and architecture and to some extent even of science but also uses the Greek language and vocabulary to enrich its varied and growing stock of ideas and words. Yet to the make-up of the same civilization as from about A.D. 1300 to about A.D. 1925 the Greeks of these centuries have made no contribution. Throughout these centuries they have remained passive participators of occidental civilization. The Italians on the other hand have not only been the originators of most of the activities of modern occidental civilization but also have continued to participate creatively in its make-up, continuance and growth. In this process they have even filled up some of the lacunæ in their national achievement of the first period as well as in the pattern of occidental civilization. What is significant is that they did this service to occidental civilization in the 14th and later centuries after having contributed their quota to its basic formation as Romans during the seven centuries from about 200 B.C. to about A.D. 500. Their contribution in that early period though considered to be confined to certain civilizational activities only is great enough for the fundamental basis of the pattern of occidental civilization to be described as Graeco-Roman. While contemplating on this phenomenon it is necessary to remember that whereas in A.D. 1600 the speakers of English language numbered 6 million and those of Italian 9 and a half million in about A.D. 1940 those of Greek numbered 7 million of whom a little over 6 million were citizens of Greece.

Nor is it suggested that the contributions of the various groups which have creatively participated in working up the pattern of occidental civilization are equal and uniform. As a matter of fact the arrangement of the groups in the appendix picture follows their relative importance as contributors according to our system of valuation. Modern occidental civilization in its history from about A.D. 1300 to about A.D. 1925 is predominantly the creation of France, Britain, Germany and Italy with other groups contributing off and on. But whenever they have thus contributed they have done so almost at critical periods. Some of them that creatively participated early in the history again returned to the task while some of those which had slumbered as if unaware of their responsibility, have recently awakened and stepped in to strengthen the onward march. Witness for example the literary

and in particular the dramatic activity and contribution of the Scandinavians at a time when occidental dramatic genius appeared to have exhausted itself. Slavonic nations in their realization of the collective endeavour have not only vitalized the much needed fresh approach of other thought but also have developed a new art form the ballet which is being appreciated more and more and is perhaps the prelude to a universal language of art emotion and sentiment.

The collective nature of the total endeavour of occidental civilization is also realized when we read the other truth regarding civilization revealed by our study. It is seen that in no period no group achieves first eminence in more than five of the nine activities. Thus in no single period none of the nine groups happens to be completely civilized. Even the group with the highest achievement takes up the position of passive participation in regard to four or five activities. The most highly civilized period of Germany is from A D 1770 to A D 1825 when she occupied the first position in the activities of literature drama opera and philosophy. Only in one other activity other thought her achievement attained the second rank. In three other activities those of sculpture architecture and science she reached only the fourth rank. In painting her achievement was so low as not to be placed within the first four ranks. She was thus a passive participator in nearly half of the total civilizational activity. The most highly civilized period of Britain is the period of A D 1600 to A D 1725 when she led European activities in literature drama science philosophy and other thought. In the fields of architecture and opera her contribution was notable enough to be considered creative. But in the arts of painting and sculpture she did not achieve anything worth recording in such a study. The greatest period of France lies between A D 1725 and 1770. She leads in sculpture architecture literature drama and other thought. In philosophy and science she occupies the second position. Her most glorious age of science lies in the next period and of painting in the next after that. A D 1300 to A D 1600 is undoubtedly the creative and vital period for Italy. Out of the seven activities flourishing then—opera—in five viz painting sculpture architecture literature and science her contributions were the highest. In drama and in other thought Italy's achievement cannot be ranked above second place. Even the glory of Italian science in this period is not purely Italian but partially European. Vesalius the famous anatomist who taught at Padua being a *Belgian by birth and nationality*.

Let us scan the picture from the viewpoint of the nine civilizational activities. Viewing literature and drama as one activity we find that only the Netherlands does not attain the first nor even the second position even once either in literature or drama. All other groups occupy the leading position at least once and some twice. In this connection the achievement of American literature in the last period of our study which is not recorded in the picture deserves to be specially noticed. Among the recipients of the Nobel prize for literature during the last

forty years there are three American writers one of them being a dramatist. Two other groups had the same distinction of having each three Nobel laureates in literature. Italy is an old country which had contributed its quota to the stream of occidental literature in a supreme measure. The other group is Slavonic nations which attained the first rank in literary activity only in the period previous to this. That they should have produced three litterateurs of such eminence in the next period points to their bid for greater share in the leadership of occidental civilization. Philosophy has been mainly British and German with a far contribution from France and smaller from the Netherlands. Italy makes some amends for her neglect of this activity only in the last period. U.S.A. securing the fourth rank has to her credit greater contribution in this activity. Thus she almost scores over the Slavonic nations in her share in the collective pattern. But they on their part make an effective and vital contribution in the domain of other thought and thus try to equalize the role. Significantly the same three countries share the principal honours of creating the pattern of other thought as did that of philosophy the Netherlands being replaced by Italy in the fourth position.

In the arts of painting and sculpture the shares of Italy and France are almost equal. Britain and the Netherlands effectively assert their achievements in the domain of painting and are not absent from that of sculpture. U.S.A. enters the field of both arts definitely by producing work second only to that of France in the last period. As if not to be left behind by U.S.A. the Slavonic nations though utterly dormant in painting produce sculptors talented enough to secure them the third rank immediately below that of U.S.A. However at least one of them leaves Europe and settles in U.S.A. In architecture the predominant contribution is that of France and Italy with Britain and Germany adding their quota particularly in the last period. In this activity too U.S.A. scores high enough to secure the fourth rank. The prophesy of a European traveller that architecture of the future was to be the contribution of Russia seems destined to turn out wrong. U.S.A. has attracted an amount of first rate talent from the continent of Europe mainly German and Finnish.

The activity of opera is both the contribution as well as the persistent and continuous pursuit of Italy. Her share in it is the largest though Germany's contribution is the most glorious. Austria too creatively participated in the activity and helped both France and Britain with her talent in the line. France almost throughout the whole history took a modest part in the creative process. In the last two periods Slavonic nations appeared on the scene though only in rather humble capacity. Their participation in this activity is remarkable as U.S.A. failed to make any mark. The development of this art form into the new art form called the ballet under the ægis of Slavonic nations eclipses our interest in the differential participation of the various occidental groups in the activity of opera as evidence of the collective nature of occidental civilization. Ballet

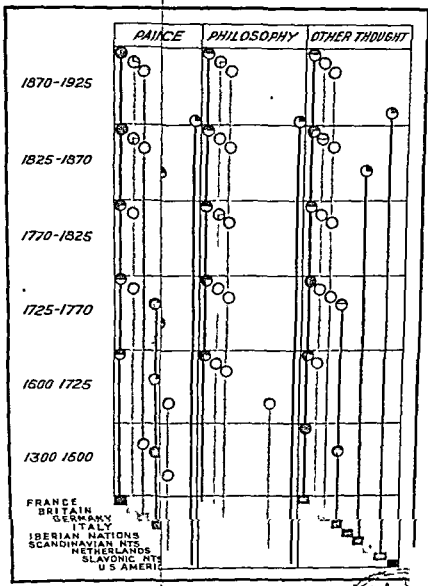
is itself perhaps the clearest proof that occidental civilization is the collective endeavour of occidental humanity. Contemporary ballet is early Spanish folk-dance, kept alive by France, later nurtured by Italy, and developed into its maturity by Slavonic nations helped in this last act by the American Isadora Duncan. It would not be wrong to see here too rivalry between Slavonic nations and U S A to impress effectively their respective stamp on occidental civilization.

The pattern of science is very largely made up by Britain, Germany and France. Italy's first creative effort was never repeated, the three nations just mentioned having wrested the initiative from her once for all. Switzerland in one period not only achieved the first rank in this activity but did so at a time when European science but for her activity was rather low down. The Netherlands and Scandinavian nations each twice made contributions securing them a place in the creative and collective process. It is in the last period that U S A effectively participates in the make up of this pattern. And it is surprising that Slavonic nations never figure in our scheme of valuation. U S A outdistances Slavonic nations in this activity, to judge by the awards of the Nobel prize. Whereas Slavonic nations show only two Nobel laureates\* during the last forty years U S A, if we count Michelson as American, claims fourteen of them. And what is even more important is that her proportion of young laureates is the greatest among all. Whereas of the 35 German laureates 24 were born in or after 1860 of the 24 British 20, and of the 15 French only 8 of the 14 American laureates 13 were born in or after 1860. American science is the most youthful and British only a little less so. Now that Germany as a creative force is out of the picture for some time to come leadership in science is bound to be Anglo American.

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\* If Mme Curie is included the number of the Nobel prizes to the credit of Slavonic peoples is 4

*N.B. - A full cd, and with three quarters white fourth*



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